

THE DIAPASON

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1933

BIDWELL AT ENLARGED CARNEGIE HALL ORGAN

PITTSBURGH PLAYER PRAISED

Heard by Four Times the Usual Audience at First Recital on Aeolian-Skinner Instrument — New Ensemble Wins Approval.

By HAROLD E. SCHUNEMAN

Without pomp or ceremony on the part of officials, Marshall Bidwell, organist and director of music of Carnegie Institute, Pittsburgh, played the inaugural recital on the newly-reconstructed Aeolian-Skinner organ in Carnegie Hall Saturday evening, Nov. 4. However, an audience about four times the usual attendance at the Saturday evening recitals greeted Mr. Bidwell. The organ was not yet completed, the new mixtures, the mutation stops on the choir and one of the diapasons being lacking. These new stops will be installed in about a month. A great change in the character of the tone of this organ was noted, however, even without the mixtures and mutations, and when completed the ensemble will be considerably more brilliant. The tone is distinctly more organic, as contrasted to the orchestral quality which previously predominated. The new console, with an increased number of pistons and conveniences, enabled Mr. Bidwell to obtain many effects impossible with the old one.

Marshall Bidwell is a virtuoso. From the beginning to the end of his recital the conviction was forced upon his audience that he is one of the ablest organists, which is all the more remarkable when it is considered that during the season he plays two complete programs every week. Opening with Luther's chorale, "Ein feste Burg," as harmonized by Bach, followed by Bach's chorale prelude on the same melody, he held the audience spellbound to the end of the last number, which was Richard Strauss' stupendous symphonic poem, "Death and Transfiguration." And he had to come back for an encore. In the last number he made use of an unusual contrivance placed in the new console, which enabled him to play the pedal stops on the choir manual. Without this aid Mr. Bidwell stated that he would have had to practice certain pedal passages for thirty or forty weeks, and even then would not have been able to play them as well as with this device. Other numbers played were the Sinfonia in F, Bach; Fugue in D minor, Bach (the transcription which Bach himself made of the second movement of his G minor Sonata for unaccompanied solo violin, and played with much clarity by Mr. Bidwell); Gavotte from "Iphigenia," Gluck; Chorale Improvisation on "In dulci Jubilo," Karg-Elert (which is one of the most interesting of Karg-Elert's chorale settings); "Liebestod," from "Tristan and Isolde," Wagner; "Flight of the Bumble-bee," Rimsky-Korsakoff (which had to be repeated in response to insistent applause) and then the Strauss symphonic poem previously mentioned. As an encore he played "The Swan," by Saint-Saens. During the program he invited the audience to come to the stage after the recital to inspect the new console, an invitation which was largely accepted.

The A. G. O. chapter had a dinner before the recital at Cathedral Mansions, at which Mr. Bidwell spoke briefly concerning the changes made in the organ. He emphasized the fact that it was not a "Bidwell" organ and that he had taken into consideration advice from many organists and organ experts before deciding on the changes to be made. He also spoke of the cooperation on the part of the Aeolian-Skinner people to have the new mixtures and diapasons and certain other stops just right, which accounted for the absence of some of them from the organ at the opening recital. Eighty-

William Benbow, Prominent Buffalo Organist



MORMON FANE AT CAPITAL

New Church and Austin Organ Dedicated—E. P. Kimball at Console.

The beautiful new church of Jesus Christ of Latter Day Saints, at Sixteenth street and Columbia road, N. W., in Washington, a branch of the Mormon Church in Salt Lake City, with its three-manual Austin organ, was opened to the public for the first time on Saturday evening, Nov. 4, and Edward P. Kimball gave a private recital. On Sunday morning, Nov. 5, the edifice, including the organ, was dedicated at the morning service, with other services in the afternoon and evening, the church being crowded at all services, over 3,000 people attending. The organ again was in the able hands of Mr. Kimball, accompanied by the choir of over sixty voices he has organized. It is planned to give evening recitals every day for some time to come.

SEDER HURT IN COLLISION

Chicago Organist in Accident on Way Home from Recital Tour.

Edwin Stanley Seder, prominent Chicago organist, narrowly escaped death in an automobile collision near Dwight, Ill., late Saturday night, Nov. 18, as he was returning home from a recital tour which had taken him as far as Colorado. A car parked on the highway without lights compelled him to swerve suddenly, causing a head-on collision with another car. Mr. Seder was severely hurt, but is making satisfactory progress at his home. Several X-rays taken of his spine revealed that two vertebrae were fractured. His knee also was badly hurt, requiring stitches. Mrs. Seder (Else Harthan Arendt, the well-known soprano) and her son rushed to Dwight, after which Mr. Seder had received attention there he was brought to his home in LaGrange. Latest reports promise he will be able to leave his bed in two weeks. The automobile was demolished.

Mr. Seder is organist and choir director of the First Congregational Church of Oak Park and president of the Illinois council of the N. A. O. He is on the faculty of the Sherwood Music School.

Orders Received by Pilcher.

Recent contracts closed by Henry Pilcher's Sons, the Louisville organ builders, provide instruments for the following:

St. John's Episcopal Church, Somerville, N. J.

Deer Park Baptist Church, Louisville, Ky.

Marr Memorial Chapel, Signal Mountain, Tenn.

First Congregational Church, Verona, N. J.

St. Luke's Episcopal Church, Hot Springs, Va.

First Baptist Church, Adairville, Ky.

Church of the Assumption, Waco, Texas.

Zeuch at New Battle Creek Organ.

A series of seven recitals has served to introduce to the people of Battle Creek, Mich., the large Aeolian-Skinner organ just installed in the W. K. Kellogg Auditorium. The last performance of the series was given Nov. 1 by William E. Zeuch of Boston, vice-president of the Aeolian-Skinner Company and a nationally known concert organist. Mr. Zeuch played before a large audience in the evening. In the afternoon he gave a recital for 3,000 school pupils. The auditorium and the large four-manual instrument are the gift to Battle Creek of W. K. Kellogg, the food manufacturer. The specification of the organ was published in THE DIAPASON Feb. 1.

Program by Chicago Women Dec. 4.

A recital by the Chicago Club of Women Organists is to be given Dec. 4 in the Kimball Hall salon. The artists on the program include Mrs. Edith Heller Karnes, Mrs. Irene B. Zaring and Miss Frances Anne Cook, assisted by Miss Grace Parmele, soprano.

FRAMES ETHICS CODE FOR MEMBERS OF A. G. O.

DEFINITE RULES LAID DOWN

Guild Committee Headed by Samuel A. Baldwin Presents Report—Forbids Job Soliciting Except Where Vacancies Exist.

A definite move toward a clear-cut code for organists and churches is embodied in a report to the council of the American Guild of Organists from its committee on a code of ethics. This report was presented Oct. 23 and made public by Warden Charles H. Doersam early in November. The committee, headed by Professor Samual A. Baldwin, as chairman, defines both the rights and the duties of organists, and lays down three rules. The first forbids Guild members from seeking positions unless a "present or prospective vacancy" has been definitely determined. The committee also recommends annual contracts and establishes a third rule providing that only the regular organist of the church shall play at weddings or funerals "except by arrangement with said organist." At the same time it recommends that organists be advised "to be ready to cope with the situation by preparing themselves for all possible requirements of their positions, thus making themselves invaluable to the churches."

Promulgation of the committee's report is characterized by Warden Doersam as "an epoch-making venture of our organization."

The committee's report in full is as follows:

To the council of the American Guild of Organists:

Your committee on a code of ethics for the Guild herewith submits the following report:

We carefully have considered the reports of unfair practices which have been brought to the attention of the council, and the suggestions as to the means to be taken to abolish these practices. We therefore present for the consideration of the council the following rules and recommendations:

Rule 1—No organist shall apply for a position, nor shall any teacher or school of music seek to place anyone in a position, unless a present or prospective vacancy definitely has been determined.

Rule 2—When demanded, churches should give organists a yearly contract, which may be terminated upon expiration, on ninety days' notice.

Rule 3—None but the regular organist of a church shall play at weddings or funerals, except by arrangement with said organist.

The committee recommends:

(a) That a bureau (or committee) be established at headquarters, and in each chapter, to receive complaints of irregular and unfair practices on the part of both organists and churches. Such complaints shall be kept on file, and notices of protest may be sent to the offending organists or churches.

(b) That organists be cautioned against these unethical practices and advised to be ready to cope with the situation by preparing themselves for all possible requirements of the positions, thus making themselves invaluable to the churches.

(c) That churches appoint as "minister of music" an organist who has proven his worth, with full power to carry out the policies in regard to music in the church as the pastor and music committee may authorize. That such a "minister of music" shall be protected in his tenure of office, and hence be free to do his best work.

Your committee does not think it desirable to unionize the Guild. Nor do we recommend any effort to fix a minimum rate of pay, either in amount or in its relationship to other expenditures of the church. In our opinion, owing to the varied conditions in churches throughout the country, any such effort would be futile. We do, however, strongly recommend that at headquarters and in all

chapters steps be taken to strengthen the Guild, by bringing into its membership a larger proportion of the organists of the country.

In conclusion we wish to emphasize the fact that a large majority of churches need no code; that in them music has its rightful and highly honored place. But we deplore the increasing number of cases brought to our attention of organists who have been discharged without adequate notice, and of efforts by organists and others to supplant another organist in his position.

We hope the mere calling attention to these highly unethical and unprofessional practices may result in their diminution.

MARY ARABELLA COALE,
LILIAN CARPENTER,
CHARLES BIGELOW FORD,
ALFRED R. BOYCE,
SAMUEL A. BALDWIN, Chairman.

DEATH OF DANIEL CROUGH

Schenectady Organist Won High Place —Gregorian Authority.

Daniel Crough, organist and choir-master of St. John Evangelist's Catholic Church at Schenectady, N. Y., for the last seventeen years, and an authority on Gregorian music, died suddenly at his home Oct. 19. He returned in the afternoon to his home, where he lived with two sisters, and one of them found him breathing heavily and unconscious. Physicians were unable to arouse him and he passed away early the next morning. Mr. Crough was held in high esteem in the community and there was general mourning in Schenectady over his death.

Daniel Crough was about 50 years old. He was a native of Troy and a graduate of the Troy Conservatory of Music and had studied music under various eminent teachers. His first important engagement was at the Church of the Blessed Sacrament, West Albany. Thence he went to St. Agnes' Church, Cohoes, remaining as organist there for eight years. About seventeen years ago he resigned his post at St. Agnes' to accept the position at St. John Evangelist's, made vacant by the death of J. Bert Curley.

Mr. Crough was an able instructor and under his direction the sanctuary boy choir maintained a high standard of efficiency. He also gave many recitals. Mr. Crough was on the committee of the Civic Music Association and was instrumental in bringing famous artists to Schenectady. He was a member and one-time officer of the American Guild of Organists.

Mr. Crough never married.

ORATORIO SOCIETY IN DALLAS

"Musical Devotions" Are Directed by Miss Alice K. Ferguson.

The fourth season of the Oak Cliff Oratorio Society, Dallas, Tex., under the leadership of Miss Alice Knox Ferguson, A. A. G. O., opened Nov. 24 in Christ Church, beginning a series of four Advent "musical devotions" on successive Friday evenings. The series comprises:

Nov. 24—Cantata, "St. John the Beloved," with Mrs. W. A. Alexander guest organist.

Dec. 1—Organ recital by E. A. Hanchett, with Juanita Blair Price, soprano, assisting.

Dec. 8—Organ recital by Alice Knox Ferguson, with Hedley Cooper, violinist, assisting.

Dec. 15—"The Christmas Oratorio," by J. S. Bach.

Beginning Feb. 15 the society will present a series of seven "musical devotions" on successive Friday evenings under the sponsorship of the Texas chapter, American Guild of Organists. These will include Gaul's "Holy City," Verdi's "Manzoni Requiem," the "Stabat Mater" of Rossini and Dubois' "Seven Last Words." Organ recitals by Bertram T. Wheatley and Alice Knox Ferguson, A. A. G. O., are included, with recognition of various Dallas organists as guest artists.

The Oak Cliff Oratorio Society is a non-sectarian band of voluntary singers trained and led by Miss Ferguson, who is organist and choir director of Christ Church. It is the only exclusively oratorio body in Dallas. Albert Heartsill is the president this year and Curtis Somers-Peck has been managing director for the last two seasons.

Great Throng Hears Palmer Christian at Worcester Organ

With the inspiration that comes from an audience of 2,500 people and an instrument of 6,853 pipes under his control, Palmer Christian of the University of Michigan gave the new Kimball organ in the Memorial Auditorium at Worcester, Mass., a splendid demonstration at his recital on the evening of Nov. 6. Mr. Christian's audience included not only the music-lovers of Worcester, but a large number of visitors from Boston and other New England cities, the Worcester chapter of the National Association of Organists in a body and the New England A. G. O. chapter in force. The enthusiasm he evoked from this throng acclaimed both the performer and the instrument.

The console was placed in the middle of the stage for Mr. Christian's recital, with a flood-light trained on it, so that everyone in the auditorium could see the performer at work.

The following is quoted from a review of the recital by Walter M. Merkel in the *Worcester Telegram*:

Worcester organists were enthusiastic in their praise of the recital and of the quality and range of the organ, declaring it to fulfill every requirement.

Mr. Christian opened his program with the Toccata in C major by Bach. Then followed a Prelude by Corelli, from the Ninth Sonata for violin. Minuet and "Gigue en Ronde" by Rameau presented so striking a musical picture that one could close his eyes and vision a ballroom animated by the figures of graceful women and their stately escorts in the colorful minuet. The Fantasia and Fugue in C minor by Bach, which closed the first part of the program, was a spirited number, described as "being quite in the manner of some of the orchestral accompaniments and interludes in chorals works."

Mr. Christian chose the "Sonata Eroica" by Jongen as the opening number of the second part. The number gave the organist opportunity to reveal the wide range of the instrument and its tonal qualities. Karg-Elert's "Benediction" was as soothing in its effects on the hearers as the title implies. It was in truth a benediction of melody, carrying softly to the far corners of the vast hall a harmonious blessing which left its hearers quiet for several seconds after its close before they thundered their applause. The Chorale Improvisation on "In dulci Jubilo" by the same composer demonstrated the adaptability of the organ to lighter themes. "Pantomime," by Harry Benjamin Jepson, organist at Yale University, and "Prelude on an Ancient Flemish Melody," by Gilson, were distinctly different in treatment—a marked contrast in organ compositions. The Prelude to "The Blessed Damozel," by Debussy, and a Nocturne by Grieg were particularly effective in displaying the delicacy of effect and nicety of shading of the modern organ. Mr. Christian closed his program with the "Carillon-Sortie" by Mulet.

It was noted that the acoustic properties of the hall are ideal for an instrument of this type.

WEINRICH TO WESTMINSTER

Noted Organist to Head Organ Department of Princeton School.

Announcement was made late in November that Carl Weinrich, F. A. G. O., has been engaged as director of the organ department of the Westminster Choir School, Princeton, N. J. Mr. Weinrich will assume his new duties at the beginning of the 1934 fall semester.

The organ and composition departments of the Westminster Choir School have been under the direction of David Hugh Jones, F. A. G. O. So extensive has been the tradition of giving recitals comprising the best in organ music. Mr. Weinrich's reputation as a virtuoso is shown by the fact that at the recent Bach series in St. George's Church, New York, the church was crowded for each performance.

Carl Weinrich's series of fall recitals in New York University is in progress, the programs being devoted to works of Bach and his forerunners. The programs in November were played Nov. 5, 12, 19 and 26 at 4 o'clock. The December recitals are set for Dec. 3 and 10 at the same hour. These recitals are attracting a large number of prominent organists of the metropolitan district.

Pietro A. Yon



PIETRO YON, organist and musical director of St. Patrick's Cathedral, New York, and composer of many well-known masses and organ works, has written an oratorio entitled "The Triumph of St. Patrick" in celebration of the 1,500th anniversary of the mission of St. Patrick and of his consecration as bishop, A. D. 432. The work, published by G. Ricordi & Co., is scored for a full orchestra, two organs, chorus and nine soloists. It will be given its first public performance Sunday, March 11, in St. Patrick's Cathedral under the patronage of Patrick, Cardinal Hayes.

The new oratorio, which adds a fresh classic to modern musical literature, has been inscribed by its composer to the Friendly Sons of St. Patrick of New York City. This organization, founded in 1784, has consistently kept alive the tradition of the great saint and emphasized his contribution to the churches. The libretto for the oratorio, written by Armando Romano, one of the editors of the Italian daily newspaper in New York, *Il Progresso*, celebrates poetic episodes from the life of St. Patrick and gives a comprehensive picture of his life and mission.

It was while on a vacation in his home high in the Italian Alps that Mr. Yon conceived the idea of the oratorio and wrote the major portion of it. It was in this setting, surrounded by shepherd folk who have tended their flocks there for generations, that the organist worked on the manuscript for two years. The finishing touches were added on his return to his Carnegie Hall studio this fall.

being graduated from New York University, Mr. Weinrich was awarded a scholarship at the Curtis Institute in Philadelphia, which enabled him to study with Mr. Farnam for three years. Mr. Weinrich has held the following important church positions: Church of the Redeemer, Paterson, N. J.; Church of the Redeemer, Morristown, N. J.; St. Paul's Presbyterian Church, Philadelphia, and the Church of the Holy Communion, New York City. A disciple and pupil of Farnam, he carried on the latter's church and recital work during his fatal illness. After Mr. Farnam's death he completed the programs which Mr. Farnam had announced for the year, and has since continued the tradition of giving recitals comprising the best in organ music. Mr. Weinrich's reputation as a virtuoso is shown by the fact that at the recent Bach series in St. George's Church, New York, the church was crowded for each performance.

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IN THIS MONTH'S ISSUE

Code of ethics framed by committee of the American Guild of Organists and approved by the council is sent to chapters.

Marshall Bidwell gives first recitals on rebuilt and enlarged Aeolian-Skinner organ in Carnegie Music Hall, Pittsburgh.

Palmer Christian plays formal opening recital on new Kimball organ in the Worcester, Mass., Memorial Auditorium.

Trinity Cathedral in Cleveland and fellow organists honor Edwin Arthur Kraft on twenty-fifth anniversary as organist and choirmaster of cathedral; Mrs. Elmer Beardsley's golden jubilee as organist of United Congregational Church, Bridgeport, Conn., is to be observed Dec. 3; Wier R. Mills completes unique service of forty years at Methodist Church of Piersson, Iowa; Mrs. Myra Goodnow Clippinger rounds out quarter of a century at the Meridian Street M. E. Church of Indianapolis.

Beautiful Mormon church at Washington, D. C., and its Austin organ are dedicated.

Ernest M. Skinner writes of the life of Sigfrid Karg-Elert, with personal reminiscences of the late composer.

Dr. Harold W. Thompson reviews work of Dr. Alfred E. Whitehead, the Canadian composer.

The H. J. Heinz Company adds a fifty-eighth variety to its list in the form of organ music for its employees in the new auditorium at Pittsburgh, seating 3,000 people.

Activities in every part of the country among chapters of the National Association of Organists, the American Guild of Organists and the Canadian College of Organists are recorded.

Death Takes James E. Yates.

James E. Yates of Tarrytown, N. Y., for many years an active member of the N. A. O. and a faithful attendant at its New York meetings, passed away suddenly Nov. 2. He attended the 11 o'clock service at the Church of St. Mary the Virgin, New York, on All Souls' Day, returned home at 3 o'clock and died soon thereafter peacefully sitting in his chair. Mr. Yates will be remembered by many as an ardent admirer of the late Dr. George Audsley. Funeral services were held Sunday, Nov. 5, and Mr. Yates was buried in the family plot at Sleepy Hollow cemetery. He is survived by his widow and two daughters, one of whom, Mrs. William Angus, A. A. G. O., is also a member of the N. A. O.

Church Music Conference in 1934.

The mid-west conference on church music of Northwestern University will be conducted for the second annual session on Feb. 20, 1934, with meetings and demonstrations conducted by the university on or near the Evanston campus. More than 500 church musicians, ministers and music committees attended this year and from the pronounced interest in the work the university authorities developed an intensive five-day summer institute of church music, which is again announced for July. Inquirers are referred directly to the department of church and choral music, School of Music, Northwestern University, Evanston, Ill.

THE DIAPASON.

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HONOR EDWIN A. KRAFT ON DUAL ANNIVERSARY

GREAT EVENT IN CLEVELAND

Quarter Century of Guild Chapter and of Organist's Service at Trinity Cathedral Celebrated—Recital Follows Banquet.

By FLORENCE WHITE, F. A. G. O.

An informal dinner in the parish-house of Trinity Cathedral, Cleveland, Ohio, Monday evening, Nov. 6, under the auspices of the Northern Ohio chapter of the A. G. O. celebrated the twenty-fifth anniversary of the founding of the chapter and honored its founder, Edwin Arthur Kraft, F. A. G. O., organist and choirmaster of Trinity Cathedral and director of music at Lake Erie College, Painesville, Ohio.

This occasion also commemorated the completion of Mr. Kraft's first twenty-five years of service as organist and choirmaster of Trinity Cathedral. It should be added, however, that when he took up this duty he was an unusually young man to have won for himself so responsible and important a position.

The dining hall was filled to capacity and extra tables had to be set up hastily to take care of the overflow of guests. Dr. Chester Burge Emerson, dean of the cathedral, asked the blessing. After the dinner Paul Allen Beymer, dean of the chapter, took the chair and presented Mr. Kraft, the honored guest of the evening, who gave an interesting account of the founding of the chapter in the fall of 1908 and a brief resume of its activities to date. A more detailed history, carefully prepared by Miss Alice Willson, A. A. G. O., the librarian, was read by Mr. Beymer, giving a comprehensive idea of the activity of the giants of those days, putting on, as they did, fourteen recitals and ten addresses in one year.

The chapter flourished to such an extent that it was necessary in 1913 to divide it into two sections, northern and southern, and five years later a Central Ohio chapter was formed. Acknowledgment was made of the efforts of the first officers to lay a firm foundation for later achievements and of the hospitality so cordially extended the chapter throughout its history by private individuals, schools and churches too numerous to mention.

Clifford Demarest, Dr. Charles E. Clemens, Dr. James H. Rogers, Miss Edna Hansen, William B. Colson, R. S. Bayhan and Dr. Harvey B. Gaul, all of whom were present at the first meeting in 1908, but were prevented, some by illness and others by various engagements, from attending the anniversary dinner, sent congratulatory messages to the chapter and to Mr. Kraft. George B. Yost, the auditor, amused the guests with reminiscences of the "rathskeller days" of the chapter and Professor Albert Riemenschneider of Baldwin-Wallace Conservatory gave a revealing sidelight on the exclusive policy of the early years, and the first abortive efforts to introduce modern organ music in recitals and study clubs at a time when nothing was known even of Cesar Franck save his Chorale in A minor. Two other early members, George B. Emerson, the treasurer, and Mrs. Otis Benton, rose to add their tributes to the splendid work both of the chapter and its founder.

At 8:15 all gathered in the cathedral to hear the recital which Mr. Kraft had prepared for the occasion. All the numbers on the program were of surpassing difficulty and were tossed off in that seemingly effortless style which is born of endless work. It is hard to analyze the peculiar glory of Mr. Kraft's playing; it is less mechanical than mere rhythm and deeper than brilliance, a veritable golden touch that transmutes everything under his fingers to something glamorous. Outstanding on his program were his own transcription of Liadoff's fantastic "Kikimura" and the Toccata-Ricercata-Finale on "Singt dem Herren ein Neues Lied," composed by a Clevelander, Parker Bailey, especially for this occasion, but assuredly not destined to die with it. It is an ingenious and effective number

worthy to be in the repertoire of any recitalist. The soloist of the evening was Marie Simmelink Kraft, mezzo-soprano, who sang Paul Gerhardt's lovely "Dulde Dich fein," a song peculiarly suited to her full, tender voice. Her performance was, as always, flawless. Cleveland audiences have long learned to expect the highest artistry from Mrs. Kraft, and they are never disappointed. At the close of the program Mr. Kraft, by special request, added the first number he ever played in recital in Trinity Cathedral, Alfred Hollins' Concert Overture in C minor.

CATHEDRAL HONORS MR. KRAFT.

Trinity Cathedral's celebration of Mr. Kraft's anniversary took place Sunday, Nov. 19. At the morning service the organ, actuated no doubt by jealousy of the organist, balked, two fuses being blown out, which silenced the instrument until after the sermon. The bulletin for the day contained cordial messages from the bishop and from all parts of the country. The afternoon service was devoted to felicitations of Mr. Kraft. The crucifer was Edwin W. Cook, who was a member of the first boy choir at the cathedral in 1885. Choir alumni attended by the score. They marched behind the full cathedral choir, but unvested. Behind them came the guest clergy and members of the cathedral staff.

After the service and recital, the choirs, past and present, with the clergy, joined in a buffet supper as the guests of the executive committee of the cathedral chapter. Following this, H. M. Dunham, chairman of the celebration committee, seated Robert H. Clark as toastmaster. Mr. Clark is chairman of the cathedral music committee and is also clerk of the congregation. Mr. Dunham called the roll of all who have been members of the choir. The Rev. J. Ernest Garhart made a speech on behalf of the alumni. Mr. Harrison then felicitated Mr. Kraft on behalf of the cathedral chapter. The toastmaster presented the dean of the cathedral, Very Rev. Chester Burge Emerson, who, in a most gracious speech, presented a beautiful, appropriate and useful gift to the central figure of these doings. Mr. Kraft, who was taken completely by surprise, but who is equal to any emergency, made an excellent acknowledgment. The evening closed with moving-pictures and slides of past summer choir camps which are records of vacation good times for the last twenty-five years.

The gift was made especially to order—a desk set ornamented with various organ devices. The box for stamps and clips is topped with an antique stopknob. Other decorative devices are a small group of organ pipes and keys, three whites and two blacks tastefully introduced. To complete the decorative scheme there are some small couplers with great to pedal, etc. The antique stop bears the inscription: "Diapason, 8 ft." There is also a plate affixed, engraved to commemorate the presentation, in which the cathedral clergy, past and present, and the choir and choir alumni all had a share.

Chicago Club of Women Organists.

The Chicago Club of Women Organists inaugurated its season auspiciously with a recital at the University Church of Disciples of Christ Nov. 3. The club joined the congregation of the church for the regular Friday dinner, at which there was fine fellowship and excellent food. Dr. Ames, pastor of the church, greeted the club in a cordial speech, and Mrs. Ora J. Bogen, president of the women organists, graciously responded. Albert Cotsworth contributed some sparkling repartee and anecdotes to the after-dinner fun. At 8 o'clock the crowd, in a highly receptive mood, adjourned to the church auditorium for the program. Mrs. Hazel Quinney, organist of the church, opened the program admirably with "Twilight at Fiesole," Bingham; "Sleepers, Awake!" Bach, and the Fugue in G minor, Bach. Margaret Smith played the second group excellently. Her numbers were: Andante from String Quartet, Debussy-Guilment, and Sonatina in A minor (first movement), Karg-Elert. Marie Briel closed the recital with a splendid rendition of "The Chapel of San Miguel," by Seder; "La Concertina," Yon, and "Carillon-Sortie," Mulet.

Edwin Arthur Kraft



FOUR-MANUAL KIMBALL TO LAWRENCE COLLEGE

DESIGN FOR APPLETON, WIS.

Instrument of Fifty Stops to Be Installed in Chapel — Memorial to Former President — Maesch Head of Organ Department.

Lawrence College, Appleton, Wis., is to have a four-manual organ of fifty stops, to be known as the Plantz memorial organ, in memory of the late Dr. Samuel Plantz, former president of the college. The instrument will have incorporated in it several revised sets from the Steere three-manual which it replaces. The organ will be equipped with the new Kimball remote control combination action, which operates all the couplers as well as the stopknobs. It will also have the new Kimball two-stage expression shutters.

The chapel, colonial in design, serves as a community auditorium in addition to its collegiate uses. It has a seating capacity of 2,000, with a stage that can accommodate an orchestra and a chorus of 400.

J. H. McGaw represented the Kimball Company in the negotiations and the specification—which is appended—was prepared by Professor L. K. Maesch, head of the organ department of the conservatory:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.

First Open Diapason, 8 ft., 61 pipes.

Second Open Diapason, 8 ft., 61 pipes.

Harmone Flute, 8 ft., 61 pipes.

Gemshorn, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.

Harmone Flute, 4 ft., 61 pipes.

Twelfth, 2 1/2 ft., 61 pipes.

Fifteenth, 2 ft., 61 pipes.

Mixture, 3 ranks, 183 pipes.

Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.

Open Diapason, 8 ft., 73 pipes.

Doppel Flöte, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 notes.

Gemshorn, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 notes.

Gamba, 8 ft., 61 pipes.

Octave, 4 ft., 73 notes.

Flute Harmonic, 4 ft., 73 pipes.

Twelfth, 2 1/2 ft., 61 pipes.

Fifteenth, 2 ft., 61 pipes.

Tromba, 8 ft., 61 pipes.

Chimes, 21 bells.

Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.

Concert Flute, 8 ft., 73 pipes.

Dulciana, 8 ft., 73 pipes.

Flauto Traverso, 4 ft., 73 pipes.

Flauto, 2 ft., 61 pipes.

Mixture, 3 ranks, 195 pipes.

Waldhorn, 16 ft., 73 pipes.

Cornopecan, 8 ft., 73 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 61 pipes.

Tremolo.

SOLO ORGAN.

Gross Flöte, 8 ft., 73 pipes.

Gamba, 8 ft., 73 pipes.

Flauto Celeste, 8 ft., 73 pipes.

Hohlpfeife, 4 ft., 73 pipes.

Tuba Mirabilis, 8 ft., 73 pipes.

French Horn, 8 ft., 73 pipes.

English Horn, 8 ft., 73 pipes.

Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.

First Open Diapason, 16 ft., 32 pipes.

Second Open Diapason, 16 ft., 32 notes.

Bourdon, 16 ft., 32 pipes.

Dulciana (ext. Choir), 16 ft., 12 pipes.

Lieblich Gedeckt (Swell), 16 ft., 32 notes.

Octave, 8 ft., 12 pipes.

Flute, 8 ft., 12 pipes.

Gedeckt (Swell), 8 ft., 32 notes.

Trombone, 16 ft., 32 pipes.

Wald Horn (Swell), 16 ft., 32 notes.

Tromba, 8 ft., 12 pipes.

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719 FINE ARTS BUILDING, CHICAGO

**TRUETTE CLUB OPENS
INTERESTING SEASON**

BOSTON ORGANIZATION BUSY

First Meeting at Home of Leland A. Arnold—Four Events on 1934 Schedule for Pupils and Former Pupils of Boston Teacher.

The Truette Organists' Club of Boston, an organization whose members are pupils or former pupils of Everett E. Truette, the nationally known organ teacher, have planned an interesting list of events for the season. The first meeting was held Oct. 23 at the home of the president of the organization, Leland A. Arnold, in Newton Center. There was a discussion of choir music, with illustrations by members of the executive committee, assisted by Miss Blanche Haskell, soprano. The schedule for the remainder of the season includes these events:

Monday, Dec. 4—At the Cathedral Church of St. Paul, Boston. Organ music by Miss Marguerite Barnes, Miss Merle L. Ferguson and Gerald F. Frazer. Following the music Arthur M. Phelps, choirmaster at the cathedral, will give a talk on Christmas carols, with illustrations by members of the cathedral choir.

January, 1934—Date to be announced. At Gordon Chapel, New Old South Church, Boston, Dr. Carl McKinley, organist and choirmaster, will give an organ recital followed by a talk.

Wednesday, April 25—At All Saints' Church, Peabody Square, Ashmont. Organ music by Raymond Floyd, George C. Phelps, choirmaster of the church, will give a talk on Tudor church music. Following this there will be a service of benediction of the Blessed Sacrament.

Monday, May 28—At Trinity Church, Newton Center. Organ music by Miss Elizabeth Mae Auld, Miss Hope Lincoln, Miss Georgia B. Easton and Mrs. Lilian K. Schurter. Lecture, illustrated, on "Early American Church Architecture," by the Rev. Frederick T. Persons, librarian of the Congregational House library. Following the program the annual business meeting of the club will be held.

This club is a pioneer among social and musical clubs of the pupils of a single instructor. Several such organizations have followed it and have been formed in New York, Chicago and Boston.

STOKES GOES TO CLEVELAND

Scranton Organist Is Appointed to Position at St. Ignatius'.

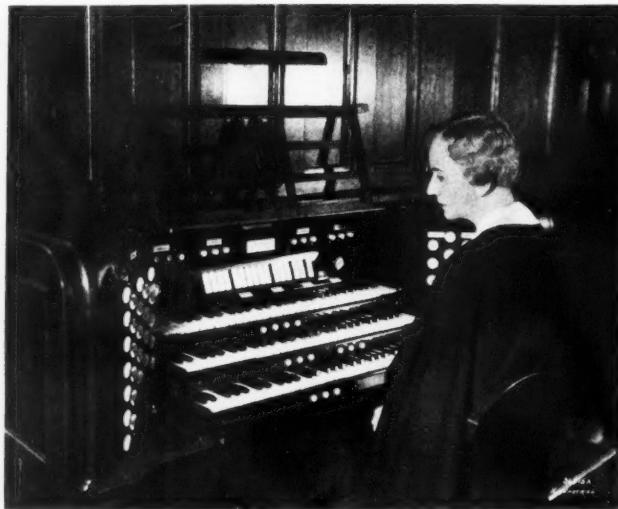
Gerald Marc Stokes, A. A. G. O., for the last six years organist and choirmaster at the Church of the Nativity, Scranton, Pa., has resigned to accept the position of organist and choirmaster of St. Ignatius' Church, Cleveland, Ohio, beginning his new duties Nov. 1.

Mr. Stokes will have a fine choir of boys and men at St. Ignatius' and a new Midmer-Losh organ. The choir has been under the able direction of Maestro Carlo Peroni, whose duties as conductor with the San Carlo Opera Company have forced him to give up his church work.

Mr. Stokes is a former pupil of the Chicago Musical College, where he studied for several years. Among his teachers were Charles H. Demorest in organ, Felix Borowski in composition and Xavier Scharwenka in piano. For three years he was a pupil of Clarence Eddy. Other teachers have included Seth Clark of Buffalo, Mr. Stokes' home town, and G. Darlington Richards of New York City.

Previous to assuming his duties at the Church of the Nativity in Scranton Mr. Stokes was organist for two years at the First Baptist Church of Elgin, Ill., and organist and choirmaster at St. Michael's Church, Buffalo, where he was privileged to work under the guidance of Father Bonvin, S. J., noted Catholic composer. While in Scranton Mr. Stokes was active in the musical life of the town, giving many recitals. He also served as dean of the local chapter of the American Guild of Organists.

Myra Goodnow Clippinger, Twenty-five Years at Post



MYRA GOODNOW CLIPPINGER observed her twenty-fifth anniversary as organist of the Meridian Street M. E. Church, Indianapolis, Ind., Sunday, Nov. 5. She also has been director of music of the church since 1919.

Mrs. Clippinger began the study of organ in 1904 under Charles F. Hansen, organist of the Second Presbyterian Church, Indianapolis. She was his youngest pupil at that time and also his first graduate. Later study has been with Charles Henry Doersam, F. A. G. O., New York. The organ at the Meridian Street Church is a three-manual Möller. The music is provided by a mixed quartet of soloists.

The Meridian Street Church, situated downtown, was founded in 1821 and is the mother church of Methodism in

Indianapolis. Many prominent ministers have served the congregation, among them Bishop William A. Quayle, Dr. Charles N. Sims, Dr. Joshua Stansfield and Dr. Virgil E. Rorer. Dr. Abram S. Woodard is the present minister. Its members have included a Vice-President, a United States senator, a congressman, a number of governors, judges of federal and state courts and many other distinguished citizens.

Mrs. Clippinger is also the organist of the Flanner & Buchanan mortuary, presiding over a two-manual Pilcher organ. She was secretary of the Indiana chapter, American Guild of Organists, for the last five years and is a patroness of Mu Phi Epsilon and a member of Alpha Chi Omega and Altrusa.

MOLDENHAWER TO LECTURE

Course by Prominent New York Pastor at the Guilmant School.

Dr. William C. Carl has announced four class sessions devoted to worship and music at the Guilmant Organ School to be conducted by Dr. J. V. Moldenhawer, minister of the First Presbyterian Church of New York, on four successive Wednesday afternoons, Jan. 10 to 30, at 4 o'clock. Membership in the class is open to organists and choirmasters who are not studying in the school. The history of well-known hymn-tunes and anthems (illustrated) and their interpretation will be included in the course. The Hugh Ross course in choir conducting and the Bach cantata class have each been largely attended this fall and will conclude their sessions before the Christmas holidays to resume Feb. 1 and continue up to Easter. The school is having an active season, with an excellent enrollment. Dr. Carl, who personally has charge of the organ department, will hold a master class beginning with the winter term Jan. 2. The chorale preludes of Bach and the music of the French school of organ playing will be featured. Choir conducting, repertoire, accompanying the service, musical services, with the many details in an organist's career, will be gone over. The other members of the faculty, Frank Wright, Willard Irving Nevins, George William Volk and Charles Schlette, are each to introduce special features in the winter term.

Work of Miss Morgan's Choirs.

The choirs of the Haws Avenue Methodist Episcopal Church, Norristown, Pa., under the direction of Catharine Morgan, organist, have a busy schedule this fall. Oct. 29 they gave Gaul's "Holy City," with the junior choirs taking the chorus for female voices and the choruses of angels. On Dec. 10 they will present their eighth annual performance of Handel's "Messiah," in which the junior choirs take some of the soprano and contralto solo parts. On Christmas Eve at 7 o'clock

BALTIMORE CHURCH RECEIVES NEW ORGAN

THREE-MANUAL BY MÖLLER

Installation Is Made in October at the Church of St. Katharine—Tonal Resources of the New Instrument.

M. P. Möller, Inc., installed a three-manual organ of generous proportions in the Church of St. Katharine, Baltimore, Md., in October. The tonal resources of this instrument are shown by the following stop specification:

GREAT ORGAN.

Geigen Principal, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 notes.
Open Diapason, 8 ft., 61 pipes.
Clarabella, 8 ft., 73 pipes.
Flute Minor, 8 ft., 73 notes.
Duleiana, 8 ft., 73 notes.
Rohr Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Geigen Principal, 4 ft., 73 notes.
Super Octave, 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicet, 4 ft., 61 notes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Dulciana, 4 ft., 73 notes.
Rohr Flöte, 4 ft., 73 notes.
Dulciana Nazard, 2½ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Geigen Principal, 16 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes.



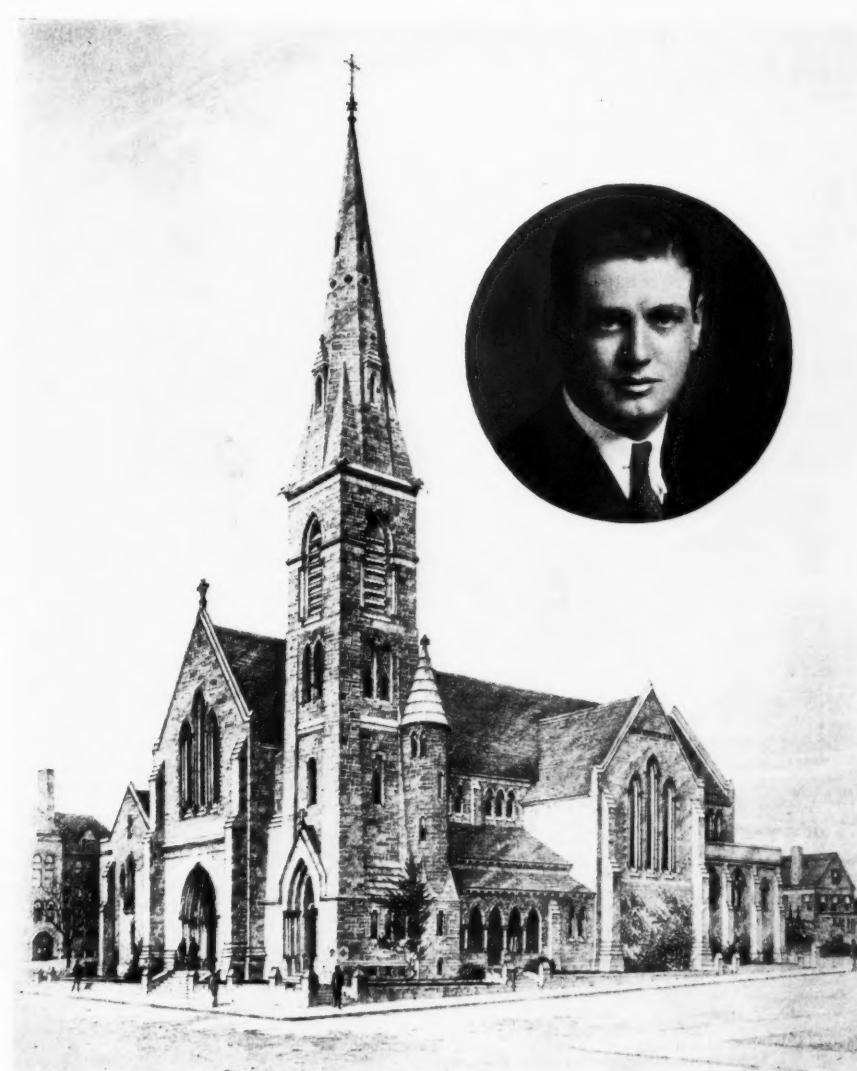
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This will be the happiest Christmas for many people. Laughter will have a new ring, voices a new confidence. Share some of your joy by using Christmas Seals on your letters, packages, gifts, and cards. The gay little stamps will brighten your message. The funds they provide will help prevent, find, and cure tuberculosis throughout the year.



The National, State and Local Tuberculosis Associations of the United States

BUY CHRISTMAS SEALS



ALL SAINTS' CHURCH, WORCESTER, MASS.

William Self, Organist

This fine example of Church architecture, designed by Frohman, Robb & Little, Architects, has just been finished. A very important four-manual Aeolian-Skinner, donated by Mrs. William E. Rice, with specification, design and tonal work by G. Donald Harrison, will soon be installed.

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Organ Architects and Builders

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**NOVEL SMALL ORGAN
IS DESIGNED BY WICKS**
HAS 146 PIPES; ALSO REEDS

Instrument Which Can Be Sold Below \$1,000 Is Expected to Be Boon for Practice, Homes, Small Churches, Etc.

A small organ of novel design, which is unusually compact and is to be sold at a price considerably below \$1,000, is announced by the Wicks Pipe Organ Company, Highland, Ill. It is called "The Miniature" and its makers expect it to attract widespread attention among organists, as it meets a special demand.

Except for the extension of the console, the instrument is no larger than an upright piano. The floor area, including console, is only five feet three inches by four feet eleven inches, and it is five feet six inches high. Either walnut or oak finish is obtainable. Access to the pipes and chest can be gained easily because the console can be pulled forward, thus making it possible to place the back against a wall.

There are 146 pipes and a 16-ft. octave of reeds, which provide the 16-ft. bass. These reeds are operated by a patented Wicks feature incorporating direct electric ideas. By means of specially constructed resonators a powerful tone is produced. The reeds speak as quickly as a pipe. To provide tone egress the front panel comes forward, thus also serving as a music rack. Additional volume is obtainable by raising a portion of the lid, as in a grand piano.

This is designed by the makers to be a very desirable organ for practice, for the home, the small church, the mortuary or wherever organ music is desired at little expense. There has been an increasing demand for a small pipe organ to replace the piano and the reed organ.

A one-third horsepower blower is provided to supply the air and there is no generator. A special device connected directly to the light or power line supplies the current. Thus there is no commutator to clean and no brushes or bearings to wear out. Oiling and greasing are unnecessary. The action is direct electric. It is announced that not even the smallest piece of leather is used anywhere in the organ. A special reservoir attached to a Wicks blower requires no leather.

The specifications are as follows:

GREAT ORGAN.

Bourdon (T. C.), 16 ft., 49 notes.

Flute, 8 ft., 61 notes.

Salicional, 8 ft., 61 notes.

Flute d'Amour, 4 ft., 61 notes.

Violina, 4 ft., 61 notes.

Piccolo, 2 ft., 61 notes.

SWEELL ORGAN.

Bourdon (T. C.), 16 ft., 49 notes.

Quintadena (synthetic), 8 ft., 61 notes.

Stopped Flute, 8 ft., 61 notes.

Oboe (synthetic), 8 ft., 61 notes.

Viola, 8 ft., 61 notes.

Flute, 4 ft., 61 notes.

Violin, 4 ft., 61 notes.

Nazard, 2½ ft., 61 notes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 notes.

Gedeckt, 8 ft., 32 notes.

Flute, 4 ft., 32 notes.

Violina, 4 ft., 32 notes.

Wicks' New Small Organ



**San Francisco News;
Dupré Well Received
at Municipal Organ**

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—The San Francisco Art Commission presented Marcel Dupré in a free recital Nov. 2 on the four-manual Austin organ at the Civic Auditorium. The San Francisco Municipal Chorus under Dr. Hans Leschke assisted with two numbers. M. Dupré's program was of the highest order—there were no orchestral transcriptions or popular arrangements or "movie" registrations—yet the large audience appeared highly appreciative. However, a lesser artist would have difficulty in putting over a Dupré program. Dupré was enthusiastic in his praise of the organ. His praise was especially gratifying in view of the fact that he was frank in his criticism of certain features on his last visit. The improvements were due primarily to the interest and generosity of the Austin Company and to Felix F. Schoenstein & Sons, the San Francisco organ firm who are the custodians, the former donating a new combination action and pedal relay and the latter the expert services of installation.

The last feature of the program was a remarkable example of improvisation, for which Dupré is renowned. It consisted of three separate numbers—an allegro, a scherzo and a fugue—based on three themes handed in by members of the audience. Following the recital a supper was held in honor of M. and Mme. Dupré at the Clift Hotel under the auspices of the Northern California chapter of the Guild.

After a number of years' absence Leslie Grow, A. A. G. O., has returned to California. On receiving the degree of bachelor of music from Yale University, studying organ under Professor Jepson and piano with Bruce Simonds, Mrs. Grow spent a fall and winter under Marcel Dupré in Paris. On returning to this country he taught composition and organ at the Nashville Conservatory of Music and did considerable playing at Vanderbilt University. Mr. Grow, in addition to his varied Eastern and European experience, returns to his native state with a wife who is also an accomplished musician. Mrs. Grow possesses a beautiful contralto voice and has sung much in church, concert and oratorio in Eastern cities.

On Sunday afternoon, Oct. 29, Harold Mueller, F. A. G. O., appeared as soloist with the San Francisco Municipal Chorus under the direction of Dr. Hans Leschke. The following program was presented: "Kyrie Eleison" from Beethoven's "Missa Solemnis"; Fugue from Organ Sonata in C minor, Reubke; "How Lovely Is Thy Dwelling-Place," from Brahms' "Requiem"; Toccata in F, Bach, and Sanctus from Bach's B minor Mass. The organ accompaniments were played by Theodore Strong.

Richard Purvis, organist of Calvary Presbyterian Church, San Francisco, played the following program at Pacific Union College Oct. 28: Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Bach; "Lo, a Rose Bursts into Bloom," Brahms; Allegro Giocoso, Handel; "Dreams," Stoughton; "Romance" and Improvisation on a Favorite Hymn, Bonnet; Toccata from Symphony 5, Widor. Pacific Union College is a Seventh-day Adventist institution with 400 or more students, located about eight miles from the town of St. Helena, on the top of Howell Mountain. It possesses a three-manual instrument.

Ethel Whytal Miller, A. A. G. O., has been appointed organist of the First Baptist Church of Oakland, succeeding Richard Purvis, who recently was appointed organist at Calvary Presbyterian. Before going East a year ago to study with Harry Benjamin Jepson at Yale University Mrs. Miller was organist of the First Congregational Church.

Joplin, Mo., Organists Unite.

The Joplin, Mo., Organists' Guild, a society composed of organists of the

Ada Marsh Chick



AFTER SERVING the First Unitarian Church of Los Angeles for twenty-four years as organist and choir director, Mrs. Ada Marsh Chick has been compelled to relinquish her work temporarily because of serious trouble with her eyes, as reported in the Los Angeles column of THE DIAPASON in November. Although she feels deeply disappointed over her inability to continue on the organ bench, she has assurance of great improvement in her sight after an operation which she is to undergo.

Mrs. Chick has had a noteworthy career as an organist covering fifty-two years on the Atlantic coast, in the Middle West and on the Pacific coast. She held her first position at the age of 16 years in the Congress Street Methodist Church of Portland, Maine, after study under the late Dr. Kotschmar of Portland and other local musicians, including Marston and Murray. She also studied piano under Lachmund of New York and Zoch of Milan. After three years at this first church she moved to Minneapolis, where she held important posts, the last being that at the Church of the Redeemer, where she played for nine years. When she left Minneapolis for Los Angeles the Church of the Redeemer held a reception in her honor. She was succeeded by Emil Oberhoffer. In Los Angeles she played for a year at the Westlake Methodist Church before going to the First Unitarian.

Mrs. Chick's musical activities were not confined to her organ work, but included teaching and accompanying of clubs as well as soloists. She was the first state music chairman for the Federation of Women's Clubs, Los Angeles, and through her efforts the beautiful Casavant organ was installed in the new edifice of her church six years ago. She is a charter member of the Woman's Lyric and Dominant Clubs and served as an officer for several years. In fact, her activities have formed a record of constant service. Mrs. Chick is a member of the Southern California chapter of the A. G. O.

district, was formed at an organization meeting held in October at "Claypool Place," the home of Mrs. Howard Marshall. The object of the club is to promote study and musical programs of interest to organists. Officers were elected as follows: Miss Virginia Caskey, president; Mrs. Howard Marshall, vice-president, and Mrs. Hoyt B. Miles, secretary. Programs for the year will be arranged by Miss Teresa Davison, chairman, assisted by Miss Catherine Chinn and Mrs. Marshall. Meetings have been announced for the third Sunday afternoon of each month. Mrs. J. Arthur Henley was in charge of the November program in the First Community Church.

Mrs. Fox Gives Harvest Home Service.

At St. Andrew's M. E. Church, New York, a harvest home service was held Nov. 5 with the "Song of Thanksgiving" by Maunder sung by the choir. Mrs. Kate E. Fox is the organist and choir director.

**CASPAR KOCH PLAYS
FOR THIRTY SEASONS**

REPORT ON THE YEAR'S WORK

Thirty-eight Recitals Presented at Carnegie Hall, North Side, Pittsburgh, and 220 Compositions on Programs.

Dr. Caspar Koch's annual report as organist of Carnegie Hall, North Side, Pittsburgh, Pa., has just been issued in the form of a very handsome and valuable book containing all the programs played, with analytical notes on the compositions. The season 1932-1933 was the forty-fourth in the history of free organ recitals under the auspices of the municipality. For Dr. Koch it was the thirtieth consecutive season.

From Oct. 2, 1932, to June 25, 1933, thirty-eight recitals were given, embracing numbers 1765 to 1802 of the entire series. The official organist played 220 compositions, by ninety-eight composers. Of these compositions ninety-nine were original works and 121 were transcriptions.

Dr. Koch was assisted by forty-three guest soloists, who performed 157 compositions, by 108 composers. In addition invitations were extended to six musical organizations (choruses, quintets, quartets, etc.) for the performance of choral works of large caliber. Seven compositions by five composers were produced by them. Special programs were devoted to Bach's Christmas Oratorio, Gounod's "Messe Solennelle" and Parker's "Hora Novissima." A program each was given over to Brahms on the centenary of his birth, to Wagner in commemoration of the semi-centennial of his death, and to Chopin, celebrating the translation of his body from Paris to Warsaw.

A list of ten composers most frequently represented on the organ, together with the respective number of compositions performed, is as follows: Bach, 13; Wagner, 10; Guilmain, 8; Chopin, 7; Beethoven, 6; Karg-Elert, 6; Mendelssohn, 6; Schubert, 6; Grieg, 5; Stoughton, 5.



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The tone of an organ may be modified, augmented and improved by the addition or change of a few stops.

When an organ has reliable action and some extra space is available an additional chest for a few new stops, together with the revoicing or changing of some others, will achieve remarkable results at a low cost.

If a fundamental stop is replaced by a mixture it has the two-fold result of adding definition and clarity, and at the same time subtracting thickness of tone. We are glad to give advice on such problems.

Organists are invited to hear our new Diapason chorus in Hartford. Those who have heard it are enthusiastic over the results we have produced.

This chorus, based on a unison tone of weighty and dignified character, has such richness and solidity of harmonics in its super work that couplers can be used. A severe test is that combinations of stops and couplers one would believe unusable produce satisfactory musical results.

AUSTIN ORGAN CO., HARTFORD, CONN.

WHY VILLAGE IN IOWA
HAS ORGAN TRADITION

Wier R. Mills

ANNIVERSARY OF W. R. MILLS

Forty Years' Service to Methodist
Church of Pierson by Merchant
Who Loves Music and Nature
Is Marked by Recital.

Pierson, near the western boundary of Iowa, has a population of 550, according to the latest census, and so can rank only as a village, but it has a distinct organ tradition nurtured by forty years faithful service of Wier R. Mills to the Methodist Episcopal Church as organist. Oct. 29 the completion of his two score years' incumbency, all without salary, was observed by the church and the community, and Mr. Mills played a recital. The congregation which was drawn to hear the program and to congratulate the organist was so large that even standing room was exhausted and many had to be turned away. It was planned to repeat the recital on Nov. 12 for those who could not be admitted, but the severe winter storm made a postponement necessary. The people jammed the church like sardines, but seemed not to feel any discomfort, as proved by their demonstrations of appreciation. Miss Faith F. Woodford, the Sioux City organist, assisted at the piano and Gertrude C. Barber, soprano, and Ruth G. Burnette, contralto, also took part in the program. Mr. Mills played: Aria from Tenth Concerto, Handel; Gavotte, Wesley; Adagio from First Sonata, Mendelssohn; Prelude and Fugue in B flat, Bach; Chorale from Gothic Suite, Boellmann; "The Grandmother," Gordon Balch Nevin; "Romance," Bonnet; Allegro Pomposo, Holloway; Fantasie, Dubois; Andante Cantabile from Fourth Symphony, Widor; "Magnificat," Ferris Tozer. Mr. Mills and Miss Woodford played as organ and piano duets the "Pastorale" by Guilmant and the Rubinstein "Kamenoi Ostrow."

Mr. Mills, a prominent merchant of Pierson, is a native of Illinois, but his parents moved to Sioux City when he was a child and after four years settled at Pierson. They were people of culture who gave their children every advantage they could afford, but in his senior year in high school Wier Mills had to abandon his school work to help conduct his father's business, the father having become an invalid. After his father's death he made weekly trips to Morningside College at Sioux City for piano lessons from Miss Faith Woodford. The organ had a strong fascination for Mr. Mills from boyhood and he has never forgotten the day on which he was first privileged to touch the manuals. In later years he and his mother purchased a used two-manual instrument and presented it to the church, and Mr. Mills again went to Morningside College, studying organ with Orwin A. Morse. After a period of eight years he presented to the church a new organ, over which he presides and which has been praised by every visiting organist.

Despite the fact that it is small, Pierson is a town which can boast con-



siderable musical talent. Mr. Mills is a man of the broadest interests. In addition to his long career as church organist and his activity as the proprietor of a store since boyhood he is deeply interested in nature and is a member of the Botanical Society of America and of the Entomological Society of America, and he has lectured in many Iowa places on plant life.

Doty Home After European Study.

After a period of study and travel in Europe which covered a year and a quarter, E. W. Doty has returned to Ann Arbor, Mich., and to his duties on the faculty of the University of Michigan, where he teaches organ and theory and is assistant to Palmer Christian. Mr. Doty studied under the famous Dr. Karl Straube in Leipzig from September, 1932, until June of this year. During a part of this time he took theory under the late Sigfrid Karg-Elert, piano under Otto E. Weinreich and choir conducting under Kurt Thomas. He then took a course in conducting at Salzburg under Clemens Krauss, attending the festivals in Salzburg and Munich and the Three Choirs Festival in England. Mr. Doty also traveled in Germany, Austria, Italy and England. He left the United States in July, 1932, and returned to Ann Arbor Sept. 15.

Evanston Lutheran Churches Unite.

The 450th anniversary of the birth of Martin Luther and a special Thanksgiving united service brought together for the first time the musical forces of three churches in Evanston, Ill. Massed junior and senior choirs were directed and accompanied by Hjalmer Bergh, Trinity Lutheran; Mrs. O. E. Liden, Immanuel Lutheran, and D. S. Wheelwright, St. Paul's Lutheran Church. The three ministers admitted that by enlisting the cooperation of all choirs they had done much to interest their congregations. A series of joint services and musicales is seen as one immediate result.

HAROLD GLEASON

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Once more the superiority of M. P. MÖLLER ORGANS is proved by the selection of a MÖLLER instrument for this well-known church. MÖLLER mechanism and MÖLLER tonal qualities combine to produce an ensemble of unusual merit.

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Every Kimball Organ will continue to be designed and voiced to give an ensemble having power, dignity and clarity, while at the same time not sacrificing the beauty and utility of the individual stops.

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National Association of Organists Section



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Headquarters—62 Cooper square, New York City.

ert Song," Shepherd, and "Homeward," Malling (Miss Isabel Hill).

Following the program Paul Ambrose gave us an interesting account of the national convention held in Chicago. A short business meeting followed, at which time plans were completed for the chapter's visit to the Möller organ studio at the Waldorf-Astoria, New York City, Monday evening, Nov. 20.

EDITH E. MAGOWAN.

Iowa Day Held at Cedar Rapids.

A choir of 125 voices, recruited from eighteen churches in Hartford and vicinity, took part in the annual festival service of the Connecticut council Oct. 22 at the Central Baptist Church. Several selections by the choir, directed by Robert H. Prutting, organist and director of music at the Central Baptist Church, marked the service, which was largely attended. The chorus choir of the Asylum Hill Congregational Church, directed by Edward F. Laubin, consisting of thirty voices, did the antiphonal work. A brief address was delivered by the Rev. Dr. John Newton Lackey, pastor. Joel E. Ramette, secretary of the council, was in charge of arrangements. Albert Stanley Usher, organist of the Asylum Avenue Baptist Church, accompanied the choir and played the service.

Mr. Laubin played as a prelude the Allegro and Scherzo from the Sonata in G minor by Becker, followed by Bach's Air in D. The offertory was by Joseph S. Daltry, professor of music at Wesleyan University, and consisted of the Fantasia and Fugue in G minor by Bach. The postlude was played by Miles T.A. Martin, organist and choirmaster of St. John's Church, Waterbury, and consisted of his own arrangement of Bach's "Sleepers, Awake."

The anthems sung by the combined choirs were: "Blessed Be the God and Father," by Wesley; Te Deum in B minor by Dudley Buck; "The Lord Is My Light," by Parker, and "Turn Thy Face from My Sins," by Attwood.

Following the service a social hour, with refreshments for N. A. O. members, guests and choir, was enjoyed at the dining hall.

J. E. RAMETTE, Secretary.

Sunrise Chapter Hears Richardson.

An interesting event in the activities of Sunrise chapter was the afternoon recital given Saturday, Oct. 21, by Alexander D. Richardson in the private studio of Lester Little at Paradise Point, Southold, Long Island. The concert was preceded by a luncheon at Greenport by Mrs. Whitney Hubbard in compliment to Mr. and Mrs. Richardson. Immediately after the program a reception and tea was held in honor of the guest artist and his wife. The affair was largely attended and included guests from all parts of Long Island.

The program follows: Toccata and Fugue in D minor, Bach; "Within a Chinese Garden," Stoughton; Scherzo in G minor, Richardson; First Sonata (Allegro and Andante), Borowski; "The Little Shepherd" and "Goliwog's Cake Walk," Debussy; Bolero, Ravel; Aria, "If Thou Wert Near," Bach; "On the Trail" (Grand Canyon Suite), Grofe; Toccata, Richardson.

JOHN P. BATES, Secretary.

Central New Jersey.

The November meeting of the Central New Jersey chapter was held at Gethsemane Baptist Church, Trenton, Monday evening, Nov. 6. A very interesting program of Christmas music was the feature. The program follows: "Chant du Roi René," Guilmant, and "Gesù Bambino" Yon (Miss Mary Williams); "Noel," Wiedermann, and Two Lithuanian Christmas Folksongs, Whitmer (Mrs. Helen Cook); "Shepherds in the Fields," Malling, and "Holy Night," Buck (Mrs. Ruth Burgener); Offertory on Christmas Carols, Boellmann (Mrs. Wilfred Andrews); "Des-

ert Song," Shepherd, and "Homeward," Malling (Miss Isabel Hill).

Following the program Paul Ambrose gave us an interesting account of the national convention held in Chicago. A short business meeting followed, at which time plans were completed for the chapter's visit to the Möller organ studio at the Waldorf-Astoria, New York City, Monday evening, Nov. 20.

EDITH E. MAGOWAN.

Iowa Day Held at Cedar Rapids.

The annual meeting of the Iowa council of the N. A. O. was held at the First Presbyterian Church in Cedar Rapids Oct. 25. Organists from the principal cities and from several smaller communities were in attendance. The convention was called to order at 2:30 by the Rev. Gerhard Bunge, acting chairman. The program, as outlined, follows:

Paper, "Iowa Composers for the Organ," Miss Martha Zehetner, Dubuque.

Report of A. G. O. convention, Cleveland, Miss Catherine Adams, Cedar Rapids.

Report of N. A. O. convention, Chicago, Alvin Keiser, Dubuque, and the Rev. Gerhard Bunge, Garnavillo.

Report of session for church and choral music at Northwestern University, Mr. Bunge.

Round-table discussion led by Miss Lucia Roggman, Garnavillo.

A brief business session followed at which officers were elected, as announced in the last issue of THE DIAPASON.

At 4 o'clock the following program was given on the fine four-manual Skinner organ of the church: Chorale, Bach; Meditation and Toccata, d'Ervy (Mrs. Adelaide E. Altland, Waterloo); Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "O Man, Beaman Thy Grievous Sin, Bach, and "O Zion," Horace Alden Miller (Harold Baltz, Mount Vernon); Cantabile, Loret, and Scherzo (Sonata 5), Guilmant (Alvin Keiser, Dubuque); Concert Variations, Bonnet; "As Convent," Borodin, and Toccata (Symphony 5), Widor (Miss Eleanor Taylor, Cedar Rapids).

At 6 o'clock all found their places in the Voorhees dining-hall of Coe College and enjoyed not only a feast of the products of the culinary art, but also a "feast of reason and flow of soul."

At 8 o'clock the delegation went to the college chapel for an evening's program which included: Organ Prelude, Chorale in B minor, Cesar Franck; introit, "Sing We All Now with One Accord," Praetorius, and anthem, "Alleluia," Praetorius (Vesper Choir); Prayer with Choral Amens, Mozart, and "Angels' Chorus," Schubert (Women's Glee Club); organ and piano duo, Andante maestoso, from Fourth Organ Concerto, Handel, and Fantasie, Demarest (Miss Lucia Roggman, organ; the Rev. Gerhard Bunge, piano); address on "Music in Worship," Dr. Gage; anthem, "Glory and Worship," Purcell (Vesper Choir); Postlude, Toccata: "Thou Art the Rock," Mulet (Catherine M. Adams), Paul S. Ray directed the choir.

From the standpoint of attendance, enthusiasm and good-fellowship, the atmosphere of good cheer and hospitality created by the Cedar Rapids hosts and the quality of the various contributions to the programs, the convention was an outstanding success.

It will undoubtedly give a new impetus to N. A. O. activities in the state.

L. R.

Union-Essex Chapter.

At the invitation of James Philipson, organist and choirmaster of the Second Presbyterian Church of Newark, the Union-Essex chapter presented four of its members in a recital on the new four-manual Möller organ Wednesday evening, Nov. 8. The large Gothic edifice, which was dedicated last spring, is one of the most beautiful in the city. A large and appreciative audience

Public Meetings for Season Announced; Recital by Heinroth

The December public meeting in New York, as planned by the public meetings committee, of which Duncan McKenzie is chairman, will take the form of a lecture-recital by Dr. Charles Heinroth in the Great Hall of the City College of New York Monday, Dec. 4, at 8:30 p. m. The committee has asked Dr. Heinroth to make this recital take the form announced. Knowing that he has given a great deal of thought to the building of programs which will interest the man in the street, as well as the musician, and knowing that he has ideas of his own as to what a lecture-recital can be, he has been asked to give a preliminary talk outlining his ideas on this topic, as it applies especially to organ recitals. During the program he will make informal comments on the numbers being played as a demonstration of what might be done by organists who have never attempted a recital of this kind.

For 1934 the public meetings committee announces the following program:

January—Conference on church worship and congregational singing.

February—Performance of medieval music for modern editions, by Hugh Ross, F. R. C. O., conductor of Schola Cantorum, New York.

February—Recital of old and modern church music by the choir of the Middle Collegiate Church, New York, Herbert S. Hammond, conductor.

March—Recital of English organ music, old and new, by J. L. Slater, Grace Church, Utica, formerly assistant organist to Sir E. C. Baird, York Minster, England.

April—Lecture on modern church music, with special reference to modern choral works, by Marion Bauer, music department, New York University.

May—The *A Cappella* Movement, by Nicola A. Montani, editor of the *Catholic Choirmaster* and authority on the rendition of the music of the Catholic Church.

June—Joint summer outing with the sunrise chapter, Long Island.

greeted the performers. As an added attraction, Mrs. Charlotte Hamilton, contralto soloist of the church, sang a group of songs by members of the chapter. Mrs. Hamilton was accompanied at the organ by Mr. Philipson. The program was as follows: "The Bells of St. Anne de Beaupré," Russell, and "The Brook," Dethier (J. Clifford Welsh, St. Barnabas' Episcopal Church, Newark); vocal compositions by chapter members: "A Song of Praise," Gilbert, and "Give Ear unto My Pleading," Hewitt (Charlotte Hamilton); "Meditation a Ste. Clotilde," James; "Prière a Notre Dame," Boellmann, and "Fiat Lux," Dubois (Stanley Pinhero, Second Presbyterian Church, Elizabeth); organ compositions by chapter members: Suite, "Notre Dame on a Summer Day," Gilbert, and "Thou Art My Rock," Mueller (Robert A. Pereda, First Baptist Church, Westfield); Gavotte (Sixth Cello Sonata), Bach; "Memories," Dickinson, and Toccata, Fifth Symphony, Widor (John Standerwick, Morrow Memorial Church, Maplewood).

ROBERT A. PEREDA, Secretary.

Reading Chapter.

The Reading chapter held its fifty-eighth public service and organ recital in Christ Episcopal Church, Newark, the Rev. Frederick A. MacMillen, D. D., rector, Sunday evening, Nov. 5. The organists were assisted by the choir of the church, Miss M. Evelyn Essick, organist and director. A program of changes and tunes was played on the tower chimes by H. David Berlin before the service. The program was as follows: Processional hymn, "Hark! the Voice Eternal," Parker; organ, Finale (Allegro Brillante), Bartlett (Earl A. Bickel, organist St. Matthew's Luth-

eran Church); address of welcome, the rector; treble solo, "These Are They" ("Holy City"), Gaul (soloist, Master Claude Dundore, Jr.); anthem, "Inflammatus," Rossini; organ, Air from Suite in D, Bach (Iva A. Spach, Native Lutheran Church); hymn, "For All Thy Saints," Vaughan Williams; organ, Intermezzo, Third Sonata, Borowski (Betty Fidler, Trinity United Brethren Church); hymn, "Ten Thousand Times Ten Thousand," Dykes; organ, "Piece Heroique," Frank (Harry D. Berlin, president Reading chapter); recessional hymn, "Hark! The Sound of Holy Voices," tune composed by William A. Wolf, Mus. D., president of the Pennsylvania council, N. A. O.

The next public service will be held at St. John's Lutheran Church with Harold E. Bright in charge.

IVA A. SPACH, Recording Secretary.

Musical Service at Lancaster.

A musical service was sponsored Sunday afternoon, Nov. 12, in Advent Lutheran Church by the Lancaster chapter. The program was as follows: Chorus, "The Heavens Are Telling," from "The Creation," Haydn, by the choir under the direction of Harold W. Shaar, director, with Miss Marie Gast, organist of the church, at the console; violin solo, "La Capricciosa," Ries (Alfred Lestz); piano and organ, Minuet from "Petite Suite," Debussy (Lillian Harnish at the piano and Miss Gast at the organ); anthem, "The Radiant Morn Hath Passed Away," Woodward; violin solo, "Ave Maria," Schubert (Mr. Lestz); baritone recitation and solo from "Judas Maccabaeus," Handel (Mr. Shaar); piano and organ, "Intermezzo," Chaminade (Miss Harnish and Miss Gast); violin solo, Allegro, Toccata (Mr. Lestz); anthem, "My Faith Looks Up to Thee," Schnecker (violin obbligato, piano and organ).

Springfield Hears Miss Abbott.

Miss Alma Abbott was presented by the Springfield, Ill., chapter Sunday, Nov. 12, at the First Christian Church. Miss Abbott, who is the organist at the First Christian Church, is also a member of the faculty of the Illinois Wesleyan School of Music at Bloomington. She is an organist of distinction and impeccable taste and her numbers were received with enthusiasm by a large and cordial audience. Her program included the following: Allegro Vivace, (Fifth Symphony), Widor; Fantasie and Fugue in G minor, Bach; "Will-o'-the-Wisp," Nevin; "Meditation a Ste. Clotilde," James; "East Wind," Rowley; Echo Caprice, Mueller; Cantilena, McKinley; "The Cuckoo," Arensky; Fanfare in D, Lemmens.

EVELYN GILBERT, Secretary.

Kentucky Chapter Events.

At a well-attended dinner meeting of the Kentucky chapter Nov. 6 Mrs. Julia Bachus Horn, organist and director of St. John's Evangelical Church, Louisville, gave a highly interesting account of her trip to Europe last summer. She attended the music festivals at Salzburg and Bayreuth and visited the home in Austria of Franz Gruber, author of the famous Christmas hymn "Holy Night."

A performance of Gaul's "Holy City" was given Nov. 5 at St. Peter's Evangelical Church by a choir of forty voices under the direction of Robert Connor, organist and choirmaster of the church. On the same evening Mendelssohn's "Hear My Prayer" was given at the Market Street M. E. Church by its volunteer choir of twenty-five voices under the direction of Clarence Seubold, organist and choirmaster of the church.

GEORGE HENRY DAY F. A. G. O.
Mus. Doc.
ROCHESTER, N. Y.

New Rueckpositiv on Cleveland Organ Is First in America

By CARLETON H. BULLIS, A. A. G. O.

What may be the first "rueckpositiv" in America was installed recently in the Museum of Art at Cleveland, Ohio. It consists of an open chest of nine stops placed in the balcony of the garden court, out in full view, in front of the drapery concealing the Aeolian-Skinner organ. The object of this installation is to supplement the main organ in the interpretation of the music of earlier days and also to demonstrate a tradition in organ building that was in vogue during the Bach period. This new addition was built and installed by the Cleveland firm of Votteler-Holtkamp-Sparling.

Wired into the main organ, this manual is playable from the choir manual. The tonal scheme was developed as a result of two years of research and experiment on the part of Walter Holtkamp and his artisans, with Melville Smith of Western Reserve University and Arthur Quimby of the Art Museum as consultants. Quimby and Smith are giving the complete organ works of J. S. Bach this season in a series of twenty programs. The positiv was in readiness in time for the initial program of the series Oct. 25. The addition proved itself to be not only a novelty, but also an appropriate and advantageous adjunct to the resources of the main organ. Not only does the addition augment the resources of the organ, but it is a decidedly significant instrument in its own right.

In general, the tonal effects of the rueckpositiv are agreeably piquant and cheerful. One was able to listen attentively to a whole program of Bach music without feeling bored, so delightfully sparkling and incisive and alive was the effect of the music. One of the news critics expressed the idea well in saying: "With the choir organ speaking out in clear, brilliant tones against the more subdued background of the main organ, the instrument seems to take on new life, and its usual ecclesiastical soberness gives way to something gay and animated." Some generous expressions from non-organistic listeners described the effects as "dinky," "cute," "fascinating."

The odd thing about this group of stops is that there is only one 8-ft. register—a mere bourdon of medium volume. The remainder of the ensemble is upper work, as indicated in the subjoined specification. Yet, unlike the usual attempts at upper work, there is no piping, squeaking and screaming, and no smearing of the chord qualities by the mutations. These mutations nevertheless are not voiced so mildly as to be absorbed in the fundamental pitches, but stand out just enough to contribute clearly, yet acoustically, to the ensemble—just enough to make it sparkle in the fuller combinations, or twinkle in the milder ones. There is no effect of loudness, noisiness or shrillness, but rather one of a rich amplification of the fundamental bourdon stop.

Some pieces are being performed by Quimby and Smith exclusively on the positiv, and yet there is no impression of monotony, owing to the satisfying character of the tonal effects, together with the adequate variety possible from the lone 8-ft. stop and its choice family of corroborating stops. The performers report that they discover new combinations as their experience increases.

This addition to the museum organ is a demonstration of what can be done in the way of a modern renaissance of the good things of the past. Instead of a choir organ being a miniature great division, or perhaps a mere dumping ground for a miscellaneous assortment of left-overs, it becomes a group whose characteristic tone is an ensemble having briskness, clarity, cheerfulness, percussiveness. Instead of the pale, anemic stops so usual on the lowermost manual, we here have incisiveness, with a rich, attractive and sparkling timbre.

The unostentatious firm of Votteler-Holtkamp-Sparling has achieved something notable, and something worth reckoning with by organ designers from now on—a choir organ of a different stripe, and perhaps the means of

overcoming the popular attitude toward organ music as being dismal and deadly.

The specifications of the ruckpositiv are as follows:

Bourdon, 8 ft. (wood and open metal), 3½x3¾, 61 pipes.
Prestant, 4 ft. (copper), Scale 56, 61 pipes.
Flute, 4 ft. (copper) (harmonic), Scale 80 at C to C, 37 pipes.
Nazard, 2½ ft. (metal) (Chimney), Scale 68, 61 pipes.
Doublette, 2 ft. (metal) (Diapason), Scale 70, 61 pipes.
Tierce, 1½ ft. (metal) (Open), Scale 90 at C to C, 37 pipes.
Larigot, 1½ ft. (metal) (Open), Scale 68 CC-B, 24 pipes.
Piccolo, 1 ft. (metal) (Open), Scale 75 CC-B, 24 pipes.
Fourniture, 3 ranks (metal) (Open), 183 pipes.
Total, 549 pipes.

Fourniture Composition, CC-C 29-26-22; C-C 26-22-19; C'-C' 22-19-15; C²-C' 15-12-8.

Three ventil pedals bring on fixed combinations and silence all stops drawn. By pressing a stop release pedal, stops drawn or crescendo pedal or sforzando pedal may be added to the ventilants at will. Ventilants do not affect couplers.

ACTIVITIES IN PITTSBURGH

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Nov. 25.—John Julius Baird, organist and musical director of St. Luke's Lutheran Church, West View, is giving a musical program one Sunday evening a month. On Sept. 17 Mr. Baird played the following organ numbers: Chorale in A minor, Franck; "Praeludium" and Fugue, Bruckner; "Harmonies du Soir," Karg-Elert; "Thoughts in a Cathedral," Alan Floyd (manuscript); "Entree du Cortège," from Marriage Mass, Dubois; Edward Williams, basso, connected with the Mendelssohn Choir of Pittsburgh, was the guest artist.

On Oct. 22 Mr. Baird's program consisted of: Second Sonata, Mendelssohn; "Deep River," Negro Spiritual; Cathedral Fugue, Bach. In this program he was assisted by Mark Meyer, violinist, and Karl Kaesmeier, tenor.

William H. Oetting played a recital at the Pittsburgh Musical Institute Oct. 23 which featured four new hymntune preludes he has composed. Albert Reeves Norton played a program Nov. 6 at which the high spots were four chorale preludes by Bach, the Prelude and Fugue in G minor, Bach, and "Benedictus" and Intermezzo, by Reger. Earl B. Collins played on Nov. 10 and among other numbers he used the Finale from Widor's Gothic Symphony, Prelude and Fugue in A major, Bach; "Comes Autumn Time," Sowerby; Chorale in B minor, Franck; Sicilian Suite, Mauro-Cottone, and Toccata in E, Tombelle. Mr. Collins divided the program with Viola Byrgerson, contralto, with Marian Bollinger as accompanist.

Charles Guthoerl, for forty-three years organist at St. Peter's Catholic Church on the south side, died suddenly at his home the evening of Nov. 20, and services were held at St. Peter's Church the morning of Nov. 23. Mr. Guthoerl leaves a widow, three sons and two daughters. Among his sons and daughters three are organists. Cyril Guthoerl is organist for Father Charles E. Coughlin at the Shrine of the Little Flower, Royal Oak, Mich. Irma Guthoerl Kilroy and Cleo Guthoerl are organists of Catholic churches in Pittsburgh.

A conference on preaching, church music and order of worship was held in Christ Methodist Episcopal Church, Pittsburgh, Nov. 8 and 9, for ministers, organists and choir directors. Walter H. Fawcett, organist and director of this church, played for the model evening service of worship, assisted by a choir of sixteen voices. Among the speakers on musical subjects were R. G. McCutchan, dean of music, DePauw University, Greencastle, Ind., and Dr. Carl F. Price of Drew University, Madison, N. J.

The choral committee of the Guild had the pleasure of presenting Miss Mathilda Flinn, widely-known vocal teacher and singer, at a meeting held Nov. 6 in the First Presbyterian

Clark Fiers



Fifty-Eighth Variety of the Heinz Plant Is Music on the Organ

The H. J. Heinz Company of Pittsburgh, known the world over as the maker of the famous "57 varieties" of food products, has erected for its employees a magnificent auditorium seating 3,000 people. The building was dedicated in 1930 and in its entertainments are often given for employees and their friends, no admission charge being made at any time. A large four-manual Aeolian-Skinner organ is installed in the auditorium and Clark Fiers is the organist. Mr. Fiers plays daily recitals for the many thousands of visitors who annually visit the Heinz plant. Noonday entertainments, with talking pictures and special "organologues," are given for factory and office workers. Organ recitals are regularly broadcast to the various employees' and visitors' dining rooms over the company's own broadcasting system, installed in the auditorium building. Mr. Fiers may also be heard on the Heinz radio program with Miss Josephine Gibson, head of the home economics department. These programs are on a coast-to-coast hookup over N. B. C. on Monday, Wednesday and Friday mornings.

The Heinz Company, believing that music plays an important part in the routine of the working day, has spared no expense in making this organ one of the most suitable; it embodies the qualities of the concert organ with those of the modern theater organ and many favorable comments by visitors to the "home of the 57," as well as by radio listeners-in, have attested to the success of organ music in strictly commercial surroundings.

Mr. Fiers was also heard last year in a series of programs over WCAE.

N. Lindsay Norden of Philadelphia is giving a course in applied natural harmony at the Westminster Choir School in Princeton, N. J.

Christmas Is Coming!

Can you think of a more useful gift to any friend who is an organist than a subscription to THE DIAPASON for 1934? Any pupil or fellow organist who may not yet have become a regular Diapason addict can be made such for the small sum of \$1.50. He will then do just as you are doing—drop everything else as soon as the monthly issue arrives and read it from cover to cover. Make a friend happy and grateful to you at a very small expenditure.

With every gift subscription for 1934 there will be mailed to the recipient immediately a copy of the December, 1933, issue without additional cost. This will make thirteen issues constituting your Christmas present—a lucky number—thirteen virtual volumes filled with things of interest and practical benefit to every organist.

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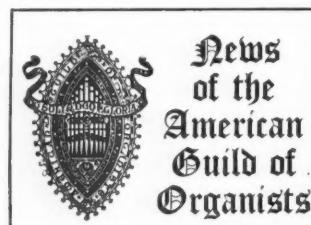
Please send The Diapason for 1934, as well as the December, 1933, issue, as my Christmas gift to

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Remittance of \$1.50 is enclosed.

[Signed]

Address



General Office, 217 Broadway, New York City

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Convention at Rochester Next June.

The 1934 convention of the American Guild of Organists will be held in Rochester, N. Y., opening Monday, June 25, and continuing through Thursday, June 28. Robert Berentzen of the Western New York chapter is chairman of the convention committee.

Wagenaar on Modern Music.

The eminent young composer, Bernard Wagenaar of the Juilliard School of Music, was the guest speaker at the Guild meeting held at St. Bartholomew's community-house, New York City, Monday evening, Oct. 30, when he addressed a large and interested audience.

To speak on "Modern Music," the subject of the evening, was, according to Mr. Wagenaar, to speak on "just music," for all through the history of music there has been progress, and where progress has been made, the music has been considered modern. It is well known that many of the great composers' works were first received with scathing criticism—the works of madmen. Mr. Wagenaar traced the history of dissonance from the days when even thirds were considered such and were concealed between consonances on off-beats; through Beethoven, who dared to place them on strong beats with slurs to emphasize them; then to the present time, when all seems dissonance to some ears. If deviation from classic form is criticized in presentday composers, then, said Mr. Wagenaar, why not the composers of the past, for all of them abandoned the stricter forms to some extent, especially in their later and greater works?

By request, two of his own interesting compositions for piano, a sonata and a chaconne, were beautifully and expressively played by Mr. Wagenaar.

An informal discussion took place after the address, in which such distinguished persons as Samuel A. Baldwin, William A. Goldsworthy, William Neidlinger and others took part, and other interesting points were brought out by Mr. Wagenaar and his questioners. One of them was the fact that each great composer's work was the culmination of a period of progress toward the highest in a particular form of expression.

Minnesota Chapter.

For the opening of the fall season, the Minnesota chapter met for a luncheon at the University of Minnesota Oct. 26, having as guests G. Donald Harrison of the Aeolian-Skinner Organ Company, W. D. Hardy, Chicago representative of this company, and Clarence Mader, dean of the Southern California chapter, who was accompanied by Mrs. Mader.

Because of other activities we first met at Northrop Auditorium, Laurine Rast, the new dean, presided. She asked Carlyle Scott, dean of the university music department, to introduce the guest speaker, Mr. Harrison, who gave us a very interesting paper on the design of the classical organ. Among the points discussed were: Diapason tone, mixtures unenclosed and enclosed stops on the great organ, tonal characteristics of the different divisions, solo stops, and finally, the ensemble as a whole. As the various details were discussed, Mr. Harrison asked George H. Fairclough, organist of the university, to play illustrative passages. At the close of the paper Mr. Fairclough played his own novel arrangement of the university song, "Minnesota, Hail to Thee!" We then went to the Minnesota Union, where an excellent lunch-

eon awaited us. This was followed by a short business meeting. Before adjourning, the dean called upon Mr. Scott and the guests, each one responding briefly. Mr. Mader brought greetings from the Southern California chapter and also from headquarters.

The second meeting of the chapter was held at the Central Presbyterian Church in St. Paul Monday evening, Nov. 13. Dinner was served in the church parlors to members and guests. The dean called upon Dr. Wilson, pastor of the church, who spoke in appreciation of the work of the organist and the importance of his attitude toward the ministry of music. The regular business meeting followed. We then adjourned to the auditorium, where we heard a fine program given by Thomas Larimore, organist of the church, assisted by the church quartet. The organ selections included: Third Sonata, Borowski; Cantilena in G. Foote; Oriental Intermezzo, Wheeldon; Evening Song, Matthews; Triumphal March, Hollins, and the Andante and Finale from the First Symphony, Maquaire. The quartet appeared in two numbers: "The Desert Shall Rejoice," Whiting, and "How Lovely Are the Messengers," Mendelssohn.

HENRY ENGEN, Secretary.

Georgia Chapter.

Wilbur H. Rowand, A. A. G. O., sub-dean of the Georgia chapter and professor of organ at Shorter College, Rome, Ga., was chairman of the program for November and entertained about twenty-five members of the chapter in addition to many friends at the college on the evening of Nov. 16. Following a two-hour drive through the beauty of the north Georgia mountains, it was an impressive sight to reach the famed Baptist school for women, ideally situated on an elevation affording a beautiful panorama. After a delightful meal as the guests of the college, the chapter held a business meeting, with Dean Sheldon presiding, following which Mr. Rowand and associate members of the faculty presented a varied and most interesting program of music. Mr. Talmadge, head of the school of music, appeared in a group of numbers for the violin, accompanied by Miss Ramsey at the piano. Miss Riley, soprano, presented a group of well-chosen numbers. Mr. Rowand included the following numbers, which were played on the three-manual Hall organ in the chapel: Finale, Sixth Symphony, Widor; "Nun freut Euch," Bach; "Silhouette," McKinley; Scherzo and Finale (Second Symphony), Vierne; "Exultation" (with Miss Ramsey at the piano), Weaver.

Mr. Rowand is a serious organ student, with an innate love for his instrument. His technique is impeccable and in registration he uses color with a fine sense of discretion. It is not difficult, then, to understand why his associates in the Georgia chapter thoroughly enjoy his playing and appreciate his musicianship.

GEORGE LEE HAMRICK.

Illinois Chapter Services.

A series of monthly public services sponsored by the Illinois chapter was begun the last Sunday in October with a musical vespers at the First Methodist Church, Evanston. The death of Dr. J. Lewis Browne six days before his scheduled appearance on this program was sympathetically noted in the word of greeting from Dr. Ernest Fremont Tittle, and as deeply felt in the motet "Ecce Sacerdos," sung in memory of the composer by the choristers. The service was played by LeRoy Wetzel, organist and director, whose own motets, "Sanctus et Benedictus" and "Ave Maria," received a thrilling interpretation by the excellent choir of forty-five Northwestern students and church people. Guest organists included D. Sterling Wheelwright, who played as a prelude J. S. Matthews' setting of "He Leadeth Me"; William H. Barnes, who was heard to effect in the Bach Prelude and Fugue in B flat and Andante from the First Sonata by Mailly, and Wilhelm Middelschulte, who played from memory a Bach group consisting of the Adagio in A minor and the Toccata in F major. Lutkin's "Choral Blessing" concluded the afternoon hour.

The subsequent service, Nov. 12, at Emmanuel Episcopal Church, La Grange, consisted of numbers composed by present or former members of the A. G. O., and presented the famous boy choir, directed by Myron Boehm, who also played the service. Harold Cobb, organist of Sinai Congregation, played as a prelude Sowerby's fantasy on "Rejoice, Ye Pure in Heart." "Contrasts," by J. Lewis Browne, and "Up the Saguenay," by Alexander Russell, displayed the variety of notable Kimball installation, as played by George H. Clark, Grace Episcopal Church, Oak Park. Walter Keller, F. A. G. O., was heard in his own composition, "Consummation," Op. 14, and the "Fantasie Symphonique" by his fellow Chicago composer, Rossette Cole. The choral numbers consisted of "God Is Our Refuge," Foote; "Souls of the Righteous," Noble, and Lutkin's Magnificat in B flat. This was one of the best planned services in the history of the chapter and drew the attention of metropolitan papers.

Fergusson; "Hymn of Glory," Yon (Martha Rhea Little); Chorale, Minuet and "Priere," from "Suite Gothique," Boellmann (Mrs. Beverly Roberts); "Romance," Wieniawski; Air for G String, Bach, and Larghetto, Handel-Hubay (Hedley Cooper, violinist); Toccata (Doric), Bach (George Bentley).

North Texas Subchapter.

Activities of the North Texas subchapter, organized last spring with Mrs. J. W. Akin, Jr., as regent, were begun Oct. 24 with the presentation of Carl Wiesemann of Dallas in a recital at the First Methodist Church of Wichita Falls. An audience of several hundred persons heard the organist and choirmaster of St. Matthew's Cathedral in a program of unusual appeal.

Before the recital Mr. Wiesemann was guest of honor at a dinner given by the subchapter at the Woman's Forum.

Michigan Chapter Hears De Tar.

Owing to the suspension of Michigan chapter activities during the summer, mention was not made of a very fine recital given July 16 at the Institute of Arts under Guild auspices by Vernon De Tar, organist of Calvary Episcopal Church of New York City. The sizable audience who braved the heat of a very torrid July afternoon was treated to one of the best recitals in Detroit organ history. Mr. De Tar is a native of Detroit. The recitalist proved himself a versatile artist, being equally at home in all the styles which his varied program represented. His program was as follows: "Grand Jeu," DuMage; Ricercare, Palestrina; Prelude and Fugue in B minor, Bach; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan," and "Now Is Salvation Come to Us," Bach; Vivace from Third Sonata, Bach; Chorale in A minor, Franck; Toccata, Gigout; Scherzo from Sixth Symphony, Vierne; Andante Expressivo from Sonata, Op. 28, Elgar; Allegro from Second Symphony, Vierne.

New England Chapter.

Members of the New England chapter were guests of the W. W. Kimball Company Nov. 6 at the opening recital on the organ in the Worcester Memorial Auditorium. A fleet of busses was provided by the Kimball Company and in spite of the snow and chilly winds sixty-two enthusiastic people availed themselves of this splendid opportunity to see the magnificent building and hear the beautiful four-manual organ. Palmer Christian of the University of Michigan was the organist, and he presented a program which showed off the organ in every possible way.

On Monday evening, Nov. 13, the 130th public service was held at the First Baptist Church, Malden, where Albion Metcalf is organist and choirmaster. The junior and senior choirs sang music representative of all ages from early sixteenth century to modern times. Among the numbers were: "Jesus Once for Our Salvation," Anorio; "Glory to God," Pergolesi; "Alleluia, Lord God," Palestrina; "My Heart Ever Faithful" (junior choir), Bach; "Earth Does Not Hold" (junior choir), Thiman; "Let All Mortal Flesh Keep Silence," Holst; "Alleluia, Christ Is Risen," Kopolyoff; "Listen to the Lambs," Dett; "Exultate Deo," Daniels. A very pleasant social hour followed.

M. L. C.

Northeastern Pennsylvania.

The first meeting of the fall season was held at the home of Mr. and Mrs. Frank J. Daniel in Scranton Oct. 12. Mr. Stokes, our past dean, gave an interesting talk on his impressions of the general convention, and the meeting closed with a social hour which was enjoyed by all present.

Our chapter has suffered the loss of one of its most faithful members in the person of Gerald M. Stokes, A. A. G. O., who resigned at the Church of the Nativity in Scranton, having been appointed organist and choirmaster of St. Ignatius' Church, Cleveland. Mr. Stokes served as dean last year, and the chapter had a most successful season under his leadership. A farewell party for Mr. and Mrs. Stokes was held Oct. 26 at the home of Mr. and Mrs. Leon Verree, and the best wishes

of the chapter were expressed in a suitable gift.

Our November meeting was held at the Scranton Chamber of Commerce Nov. 9, when Albert Freitag, our genial "organ doctor," gave us a splendid talk on "Organ Construction." Mr. Freitag had prepared a number of charts illustrating the development of the organ from the earliest days, and showed a thorough knowledge of his subject.

Among activities for the winter is a recital in memory of Lynnwood Farmer at St. Luke's Church by Leon Verrees Nov. 27.

Dupré Guest in Cincinnati.

The Marcel Dupré recital at Christ Church, Cincinnati, attended by nearly 600 subscribing members of the Southern Ohio chapter, was indeed an outstanding event in the present musical season. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, submitted for the improvisation theme the musical germ of his own andante from the Concertino for Strings. M. Dupré, with his usual masterly conception, immediately improvised a set of variations. After the recital Mr. and Mrs. Walter Huenefeld graciously opened their home to the Guild members for a reception, at which it was a real privilege to meet M. and Mme. Dupré informally and to hear the former play several numbers on the lovely organ in the Huenefeld residence. GOLDIE R. TAYLOR, Secretary.

Central Missouri Chapter.

The Central Missouri chapter held its first fall meeting on Monday, Oct. 30, at Moberly, Mo. After a business meeting a chicken dinner was served by the choir of the First Baptist Church. Several talks were made by the members, including Dean J. T. Quarles and others. The following program was given by the members in the First Baptist Church, of which Mrs. Stella P. Eisenstein is organist: "Caprice Heroique," Bonnet; "In the Forest," Fichthorn, and "Dance," Demarest (Claude L. Fichthorn, A. A. G. O.); "Repent Ye," John Prindle

Scott (Mrs. W. W. Greenland, soprano); Meditation, Bubeck; Largo and Minuetto (Sonata in the Style of Handel), Wolstenholme; "Savoyard Chant," Wareing, and "Marcia Festiva," Bossi (Dr. James T. Quarles, A. A. G. O.); "Peace Have They," Rogers (Mrs. Greenland); Sicilienne in E flat minor, Bach, and "Variations de Concert," Bonnet (Miss Charlotte Morse, M. A.); "Exultation" (new), Powell Weaver (Mrs. C. L. Fichthorn, piano; C. L. Fichthorn, organ).

NESTA L. WILLIAMS, F. A. G. O.

District of Columbia Meetings.

The District of Columbia chapter held the first meeting for the year on Oct. 2 in the choir room of the Church of the Epiphany. Officers for the year are: Dean, Christopher S. Tenley; sub-dean, Miss Mary Minge Wilkins, A. A. G. O.; secretary, Mrs. Macon McArtor; treasurer, J. Edgar Robinson; registrar, Mrs. John Milton Sylvester. Reports of the June convention were given by Miss Charlotte Klein, Mrs. McArtor, Miss Maxfield and Mr. McCrary, each presenting a different phase of convention activities. Recital material for the year formed the basis for the discussions during the remainder of the business session. The program feature was a short recital by Newell Robinson, guest from the Philadelphia chapter, which included: "Introduzione ed Allegro," Yon; "Twilight at Fiesole," Bingham, and Passacaglia, Symphony in G, Sowerby.

The November meeting was held Nov. 6 at the above-mentioned place, which has been the chapter meeting-place for the last eight years, through the courtesy of Adolf Torovsky, organist and choirmaster of Epiphany Church. The report on codes and ethics received hearty and enthusiastic support, and the secretary was asked to write to headquarters voicing approval of the rules laid down. Following reports of officers arrangements for a recital by M. Dupré at the First Congregational Church Nov. 29 occupied attention. A talk on "Music and the New Leisure" by Mr. Zanic, in charge of the music festival from Oct.

30 to Nov. 14, who also led in the singing of Bach chorales, was greatly enjoyed. The playing of a brief recital by Mrs. McArtor closed the program. Mrs. McArtor's numbers were: Chorale Preludes, "What God Wills," Wilhelm Friedemann Bach, and "To My Dear God," Johann Nicholas Hanff; Interludium and Fugghetta (from Third Sonatina), Karg-Elert.

The monthly meetings always close with a social hour, at which refreshments are served.

Long Island Chapter.

The Long Island chapter opened the season Monday evening, Oct. 16, with a recital by its dean, Hugh McAmis, F. A. G. O., at All Saints' Church, Great Neck. Among his numbers were: Trumpet Voluntary, Purcell; Air with Variations, from Symphony in D, Haydn; "Ave Maria" (for chimes), Arkadelt; Prelude and Fugue in F minor, Bach; Ancient Gaelic Air, arranged by Sanders; "By the Pool of Pirene," Stoughton; Scherzo and Finale from Fourth Symphony, Widor; "Mater Dolorosa," Weitz; "Abendlied," Schumann.

The recital was preceded by a buffet supper in the parish hall.

Mr. McAmis was heard again Nov. 20.

Oklahoma Chapter.

The Oklahoma chapter held the first meeting of the year at the Weaver Conservatory of Music Oct. 9. Dean Weaver announced the appointment of the program committee as follows: Mrs. Ira T. Parker, Mrs. E. E. Culow and Mrs. Sara Ruby Kauffman. Following the business meeting the following very creditable program was given: Paper on "The Life and Organ Works of Bach," Mrs. Kauffman; Chorale Preludes, "Hark, a Voice Saith All Is Mortal" and "Lord, Hear the Voice of My Complaint," Esther Handley; vocal solo by Dr. Ira T. Parker, accompanied by Mrs. Parker; Chorale Preludes, "So Ferently I Long for Thee" and "Thou, O God the Father," Dean Weaver. The program was played on the Möller organ

in Dean Weaver's school. At the close of the program the Guild members and their guests were pleasantly entertained and light refreshments were served in the apartment of Mrs. Kauffman.

Activities in Tampa and Vicinity.

Tampa branch held its first meeting of the season Oct. 17 at the First Presbyterian Church. At the invitation of Mrs. Leonard McManus the Tampa branch presented a concert at her beautiful home on Davis Island Nov. 13. This concert was for the benefit of the 1934 convention fund, when the Florida chapter will hold a joint meeting with the Miami chapter of the N. A. O.

Mrs. A. L. Stone, treasurer of the Tampa branch, has resigned that office and Mrs. Sam M. Kellum has been asked to serve as treasurer as well as branch secretary until further action is taken.

Glenma Baker Leach, organist and choirmaster of St. Andrew's Episcopal Church, prepared a splendid musical service for the second monthly vespers service at the church Nov. 5. The boy choir of the church was featured and Edward Dudley, tenor soloist of St. Peter's Church, St. Petersburg, sang.

A reception was held at the home of Dr. and Mrs. A. D. Glascok Nov. 10 by the St. Petersburg branch, honoring Mr. and Mrs. Frederick W. Wodell, formerly of Converse College, Spartanburg, S. C. Mr. Wodell has accepted the directorship of the choir of the First Presbyterian Church. Organists and choir directors of St. Petersburg were guests.

Mr. and Mrs. Frank Broadfield attended the world's fair in Chicago and visited in New York state and Cincinnati the past summer. Mrs. Broadfield is secretary of the St. Petersburg branch and organist of First Methodist Church, South.

Miss Viola Burekel, treasurer of the St. Petersburg branch and organist of the First Avenue Methodist Church, North, and Mrs. H. R. Krug, vice-regent, organist of the Christian Scientist Church, also spent several months in the North in the summer.



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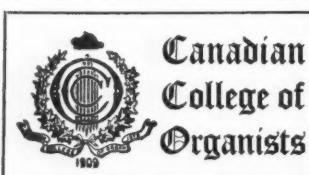
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The Story of the C. C. O.

AS THE DIAPASON becomes with this issue the official news organ of the Canadian College of Organists, it might be fitting to present in a few words an account of the history of the college.

Members will doubtless be familiar with the facts noted here, but a brief account of the foundation and progress of the Canadian College of Organists may possibly be of interest to other readers.

The Canadian Guild of Organists was founded in 1909 and the first president was Dr. Albert Ham, F. R. C. O.; organist and choirmaster of St. James' Cathedral, Toronto. The aim of its founders was to perpetuate in Canada the same ideals and standards which the Royal College of Organists has so long upheld in England. The Canadian Guild of Organists was peculiarly fortunate in having as its founders such men as Dr. Ham, the late Dr. P. J. Illesley of Montreal, Dr. J. W. Bearder of Ottawa, and other outstanding church musicians of similar caliber to interpret these ideals and adapt these high standards to our Canadian atmosphere. For eleven years the C. G. O. progressed slowly but surely under the presidency of Dr. Ham and membership gradually spread to the principal cities of eastern Canada.

During these years there had also been formed in Toronto, Ont., a chapter of the American Guild of Organists, and most of the prominent organists resident in Toronto were members of one body or the other, and some belonged to both.

In 1919 a movement was started to amalgamate the Toronto chapter of the A. G. O. with the Canadian Guild, and a deputation consisting of the late Dr. Edward Broome, Richard Tattersall and Dr. Healey Willan was selected to meet Dr. Ham and discuss the project with him. Details were agreed upon and the amalgamation took place later in the same year under the name of "The Canadian Guild of Organists." In 1920 the name "Guild" was changed to "College," and in the following year the constitution was amended in order to give more scope to expansion, by the formation of local centers to carry on the activities of the college in the various cities.

Since its foundation a yearly convention of the college has been held in one or other of the centers, and new centers have been added from time to time. Interest is promoted by means of lectures, recitals, concerts and demonstrations of choir singing, both privately among the members and by public performances.

The centers at present are located in Toronto, Hamilton, London, Kitchener and Ottawa, Ont.; Montreal, Que., and Winnipeg, Man.

For the last eight or ten years it has been the custom for a recitalist from the National Association of Organists to appear on the convention programs of the Canadian College of Organists, and for one of the C. C. O. players to assist in a similar capacity at the conventions of the N. A. O. Thus the friendly relationship between the two bodies has been extended and the members of both organizations have had the opportunity of hearing the best talent of each. The joint conventions of the N. A. O. and the C. C. O., held in Toronto (1929) and Rochester (1932)

will be remembered with pleasure by those who attended.

Most of the prominent recitalists and choirmasters of Canada are members of the Canadian College of Organists and the enthusiasm with which the work of the college is being carried on, both by the council and headquarters committee, and by the committees and members of the local centers is a happy augury of continued success in the future.

An extremely important feature in the raising of the standard of church musicianship in Canada, which is one of the primary objects of the C. C. O., is the holding of periodical examinations in organ playing and theoretical work for the diplomas of associate and fellow of the college. The standard of work required in both the practical and theoretical examinations is high, and the winning of these diplomas is an indication not only of technical ability, but of sound musicianship and experience.

H. G. LANGLOIS, Secretary.

Examinations, June, 1934.

The following pieces have been selected for the examinations of the Canadian College of Organists, to be held the second week of June, 1934:

ASSOCIATE EXAMINATION.

1. Prelude and Fugue in G minor, Bach (Bridge & Higgs, Novello; book 8, page 129).

2. Chorale Prelude, "Rhosymedre," Vaughan Williams (Novello).

FELLOWSHIP EXAMINATION.

1. Prelude and Fugue in C minor, William (Novello).
2. Trio-Sonata No. 1, Allegro (third movement), Bach (Bridge & Higgs; Novello; book 4, page 94).

3. Larghetto from Clarinet Quintet, Mozart, arranged by Best (Novello).

The pieces listed above are the only ones which will be accepted as tests. No substitutions will be allowed. These pieces may be obtained from Heintzman & Co., 195 Yonge street, Toronto.

The examination regulations will be found on pages II to 16 of the Calendar, a copy of which will be forwarded on application, by the secretary or the registrar of examinations.

Applications from candidates for the June, 1934, examinations, together with fees for the same (\$20 for fellowship and \$15 for associateship) must be in the hands of the registrar for examinations not later than May 10, 1934.

FREDERICK C. SILVESTER, Registrar of Examinations, 135 College street, Toronto.

H. G. LANGLOIS, Secretary, 252 Heath street East, Toronto.

Farewell Dinner to Dr. Ham.

On Saturday evening, Nov. 11, a meeting was held by the members of Toronto center of the Canadian College of Organists at the Metropolitan Church. The meeting took the form

of a dinner, the guest of honor being Dr. Albert Ham, F. R. C. O., who is retiring after thirty-six years' service as organist and choirmaster of St. James Cathedral, Toronto.

About seventy were assembled for the dinner. Dr. H. A. Fricker acted as chairman and various aspects of Dr. Ham's many musical activities were touched upon by the following speakers: Dr. Healey Willan, president of the C. C. O.; T. J. Crawford, the Rev. Canon Plumptre, rector of St. James' Cathedral, and R. A. Stapells. Dr. Willan spoke particularly of Dr. Ham's work in the foundation of the Canadian College of Organists in 1909 and of its progress and expansion to its present status. Mr. Stapells spoke of Dr. Ham's splendid work with the National Chorus, which held such a high place in the sphere of unaccompanied choral music for over twenty years. Dr. Ham responded briefly and a program of songs was presented by Leslie Holmes, a former pupil of Dr. Ham.

Dr. and Mrs. Ham will leave shortly for a three months' vacation in England, after which they will return to reside in Toronto. William Wells Hewett, newly-appointed organist and choirmaster of St. James', successor to Dr. Ham, was welcomed by the chairman and members of the center.

Brahms Night at Montreal.

Homage was rendered to Johannes Brahms, "last of the Titans," Nov. 8 at Montreal in a centenary program directed by Dr. Louis L. Balogh and given in Tudor Hall under the auspices of the Montreal center. The music of the great German composer was represented by selections from his chamber and vocal compositions. One of the features of the evening was an address by Dr. Balogh on "The Significance of Brahms." After outlining the principal events in Brahms' life, Dr. Balogh contrasted his artistic contribution to the world of music with the feverish endeavors of present-day musicians and their efforts in the cause of so-called progress."

In the musical part of the program the Violin Sonata in D major, Op. 108, was given by Vino Harisay, violinist, with Dr. Balogh at the piano, and the Piano Quintet in F minor was performed by the Friends of Chamber Music Ensemble, Ina Young, soprano, was heard in a group of Brahms lieder.

Reuter for Missoula Church.

The board of trustees of Immanuel Lutheran Church at Missoula, Mont., has placed with the Reuter Organ Company of Lawrence, Kan., an order for a new organ. The instrument, which will be a two-manual of the unit type, is under construction in the Reuter factory and will be installed in time for use at the Christmas services.

Kenneth R. Osborne



KENNETH R. OSBORNE, formerly of Ann Arbor, Mich., has assumed charge of his new work at Whitworth College, Spokane, Wash., to which post he was recently appointed, as announced previously in THE DIAPASON. Mr. Osborne is director of music in the college. Whitworth College is a small but growing Presbyterian school whose outlook is most promising. Mr. Osborne is teaching theory and piano and has charge of a fine choral group, which he is developing in addition to his other activities.

Mr. Osborne was graduated in organ at the University of Michigan in 1930 under Palmer Christian. In 1932 he received the master of arts degree from the university and for the last three years he had been on the faculty of the university school of music, teaching theory and during the last year acting as Mr. Christian's assistant. In the six years he spent at Ann Arbor Mr. Osborne was organist of the Unitarian Church for three years and of the Baptist Church for two years. The last year he played in the Congregational Church of Ypsilanti, Mich.

Visitors from Out-of-Town.

Visitors registered at the office of THE DIAPASON in November include the following:

Professor James T. Quarles, Columbia, Mo.
 H. E. Hodgson, Norfolk, Va.
 August Richard Maekelbergh, Mount Clemens, Mich.
 Leon Berry, Selma, Ala.
 E. William Doty, Ann Arbor, Mich.
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CAREER OF MRS. BEARDSLEY

Will Preside at Organ in United Church (Congregational) Dec. 3 on Occasion of Fiftieth Anniversary of Service.

Mrs. Elmer Beardsley, beloved dean of Bridgeport, Conn., organists, and sometimes referred to as "The Spirit of Youth," will preside at the console in the large and prominent United Church (Congregational) on Dec. 3 for her golden jubilee, marking fifty years of devoted service. Bridgeport feels honored by having such a musician in its midst. Besides being musical head of the United Church, Mrs. Beardsley has been organist and director of music at B'nai Israel Temple since its inception twenty-four years ago.

At the age of 12 Mrs. Beardsley, then Caroline Lattin, first played the little organ in the Congregational Church of Huntington, just outside the city in which she has become so well known. At 14 she had her first "job" as organist in the Episcopal Church in the same town. The salary was \$10 a year. The next year it was \$10 and two handkerchiefs and the third and last year \$10 and a prayer and hymn-book. From the little church in Huntington the young organist went to the mother Episcopal church of Connecticut, Christ Church, Stratford, another suburb of Bridgeport. From here, after a short tenure, she went, without even the formality of a tryout, to the Second Church, later known as the South Church and still later (when merged with the North Church) as the United Church, on Dec. 3, 1883. The original organ of the South Church was taken out and installed in the Masonic Temple, and was replaced with a Hutchings organ, built under the supervision of the late Professor Samuel S. Sanford of the Yale Music School, and Ernest M. Skinner. The rebuilding of the Hutchings organ in the new church was done by the Hall Organ Company. Inscribed on this organ are these words: "To the glory of God and in honor of Caroline Lattin Beardsley, organist and choir director. First played the organ in Second Church, Dec. 3, 1883."

Mrs. Beardsley has always been a brilliant sight reader and a gifted accompanist. In the days when artists did not bring their own pianists for concert work she was one of the most sought accompanists in the state. From 1920 to 1929 Mrs. Beardsley gave series of Lenten recitals and had, as guest artists some of the outstanding organists and soloists in the eastern part of the country, including Harry Rowe Shelley, Clarence Dickinson, Harry B. Jepson, G. Waring Stebbins, Richard Keys Biggs, William Churchill Hammond, and H. Frank Bozyan. These recitals were always given on Monday afternoons and a packed church week after week and year after year was testimony to their success. Only once on these occasions did Mrs. Beardsley preside at her own console

Mrs. Elmer Beardsley



and that was by popular demand. But she has been much sought for recitals. For two weeks she was guest organist at the Lake Placid Club, New York, and several summers she played in Dalton, Mass., at the famous Crane memorial organ.

A widow since 1889, Mrs. Beardsley's life has been devoted to music and friendships and she enjoys a full life, for she remains young in mind, body and spirit.

Death of Mrs. George Leland Nichols.

Mrs. Florence Newcomb Nichols, wife of George Leland Nichols, the Chicago organist and pianist lately residing at Delaware, Ohio, where he was on the Ohio Wesleyan faculty, died Nov. 22 after a short illness. The body was brought to her old home and burial was in Rosedale Cemetery after services Saturday, Nov. 25. Mrs. Nichols, who was an accomplished pianist, entertained a group of Amherst alumni, friends of her husband, at her home a few days before her death and was taken ill the same night. She was taken to a hospital, where she died. Mrs. Nichols was the daughter of Mrs. George Eddy Newcomb of Lake Forest, Ill. She was graduate of Ferry Hall and Lake Forest College and attended the Fontainebleau School in France. She was married to Mr. Nichols at Lake Forest in June, 1926. Surviving, besides her husband and mother, are a daughter, Genevieve, 6 years old, and a sister, Virginia.

Death of Mrs. A. R. Dolbeer.

Mrs. Myrtle E. Dolbeer, wife of Arthur R. Dolbeer, died Oct. 28 at her home on Hinman avenue, Evanston, Ill. The body was taken to Springfield, Ohio, for burial. Mr. Dolbeer is the Chicago representative of the Estey Organ Company and is well known to organists and organ builders in this part of the country. Mrs. Dolbeer is survived by her husband and two children—Richard and Eunice.

EDWARD RECHLIN

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Fall recital tour included appearances as follows:

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Who's Who Among the Organists of America

William Benbow.

In the August issue of THE DIAPASON, in the column headed "That Distant Past," it was noted that William Benbow, F. A. G. O., the scholarly Buffalo organist, had just completed twenty years of active service in Buffalo, that time being divided between Holy Trinity Lutheran Church and Westminster Presbyterian.

Mr. Benbow was born July 28, 1865, at Columbus, Ohio, of Welsh parentage. At the age of 11 he was organist of the Welsh Methodist Church, where he played what is popularly known as a reed organ. In this position he had the unusual experience of playing from what is now an obsolete score—that is, one in which the tenor part occupies the top staff, the soprano and alto being in the middle and the bass in its accustomed position. At the age of 12 he was called to the Congregational Church of Columbus, where he had at his disposal a pipe organ in place of the old reed organ. In this church at that time Washington Gladden, who wrote "O Master, Let Me Walk with Thee," was minister.

Two years later Mr. Benbow joined the Harmonia Society, a choral organization of importance at that time and directed by Arthur Mees, later director of the Worcester Festival. In this organization he sang alto. At one of the rehearsals of the society there was a very small turnout, especially in the alto section, inspiring Mr. Mees to say: "There seem to be only four and one-half altos," implying with a look that Mr. Benbow was the half. Later he removed the implication by choosing him as one of the altos for a special performance of the "Elijah."

From the Congregational Church in Columbus Mr. Benbow went to St. Paul's Episcopal in the same city at the age of 15.

Mr. Benbow studied piano and organ with Herman Ebeling, graduate of the University of Stuttgart, and later studied under W. T. Best in Liverpool. After his studies abroad he accepted the position of organist and choirmaster in Trinity English Lutheran Church, Reading, Pa., where he had as one of his choir Paul Althouse, the well-known Metropolitan Opera tenor.

In 1888 he married Miss Josephine Fry, daughter of the pastor of Trinity Lutheran Church.

In addition to his church activities in Reading he was co-director of the Mendelssohn Society with William Baltzell, later editor of *The Musician*.

In 1913 he left Reading to accept the position of organist and choirmaster at Holy Trinity Lutheran Church, Buffalo, where he served for nine years. From

there he went to Westminster Presbyterian, where he still is organist and choirmaster.

Mr. Benbow was the second dean of the Buffalo chapter, A. G. O., and for many years was conductor of the Choral Club. His versatility has been manifested on various occasions by his work along literary lines. For example, he won the first prize offered by *The Etude* for an essay on musical expression and wrote an article on the organ for the *Lutheran Encyclopedia*. He conducts the fellowship study class of the Buffalo chapter, A. G. O.

H. G. T.

Helen Parker Ford.

Helen Parker Ford, organist and musical pedagogue of New York and White Plains, was born in Rock Island, Ill., was graduated from the high school and then attended Augustana College, from which she was graduated in organ in 1916. She returned the following year and received a post-graduate diploma in organ and a diploma in piano, studying both instruments under Louise Cervin. While in college she was active in the musical organizations, being president of the Clef Club and the girls' glee club. In 1917 she was organ soloist with the glee club on its annual tour, appearing in many churches. During her college days she was organist of the First Baptist Church of Rock Island.

From Rock Island Helen Parker moved to New York and entered the Institute of Musical Art, studying with Gaston M. Dethier, George Wedge, Franklin Robinson and Percy Goetschius. She was graduated in 1921. Later she studied with T. Tertius Noble of St. Thomas' Church and Henry F. Seibert, organist of Town Hall and Trinity Lutheran Church. While a student at the institute she was organist of the Duryea Presbyterian Church, Brooklyn, and in 1921 became organist of the First Presbyterian Church in White Plains.

In 1930 Mrs. Ford went to London to study piano with Tobias Matthay and organ with Harold Darke, organist of St. Michael's and head of the organ department at the Royal College of Organists. It developed, however, that St. Michael's Church was to be renovated and no one allowed to practice during this period, and the English churches proved just as adamant about allowing an outsider to practice on their organs as are the American churches. So she was obliged to discontinue lessons, as her other studies did not leave sufficient time to travel to the only organ available for practice.

In 1922 the Presbyterian Church of White Plains celebrated its 200th an-

niversary. Two years ago it installed splendid new three-manual and echo organ built by Henry Pilcher's Sons, the specifications being drawn up by Mrs. Ford. She is also organist of the White Plains Jewish Community Center, having been there since the center was opened ten years ago. Mrs. Ford and her assistants conduct piano studios in Scarsdale, N. Y., and New York City. Having one of the largest classes in Scarsdale, she has developed unique ideas in this field and has lectured before music teachers' clubs in New York City and given normal courses. She is also the originator of the musical games "Spin-Staff," "Jig-Staff" and "Shuffle-Staff."

Helen Parker Ford



teaching. Mrs. Ford is studying organ with Henry F. Seibert and continuing her pedagogical studies at Teachers' College, Columbia University.

In 1920 she was married to Grafenreiter G. Ford. Mr. Ford pretends not to know anything about music and so is invaluable as a critic and adviser.

Kentucky Church Selects Kilgen.

George Kilgen & Son of St. Louis have been selected by Father William Blees, pastor of the Church of the Blessed Sacrament, Covington, Ky., to install a new organ in his church to take the place of the present instrument. It is Father Blees' idea eventually to enlarge the organ into a more comprehensive instrument, but at present only thirteen registers will be installed. These will be playable from a two-manual console. Preparations, however, have been made in both chamber and organ for completion of the instrument at a later date. Eventually it will be a four-manual. The organist is Cyril Buschle. He collaborated with the Kilgen brothers in designing the specification.

E. W. DOTY

University of Michigan

Assistant to
Palmer Christian

Bethuel Gross

A. B., B. M., B. M. E., M. Mus.

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Dickinson, C.....	Is This the Way to Bethlehem.....	.12
Dickinson, C.....	O Nightingale, Awake!.....	.15
Fry, H. S.....	Manger Hymn12
James, P.....	Full of Beauty Stood the Mother.....	.15
Matthews, J. S.....	Star of Bethlehem Town.....	.12

Male Voices

Dickinson, C.....	Angels O'er the Fields.....	.15
Erickson, E.....	Deck the Hall.....	.15
Lefebvre, C.....	Catalonian Christmas Carol.....	.15

Women's Voices—Junior Choir

Dickinson, C.....	Inn at Bethlehem, The.....	.15
Douglas, W.....	I Sing of a Maiden.....	.15
Wendt, T.....	I Saw a Fair Maiden.....	.15
Hamer, A.....	Virgin's Song to Her Baby Christ (Hymn).....	.05

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By WILLIAM LESTER.

Christmas Suite, for organ, by Garth Edmundson; published by the H. W. Gray Company, New York.

This set of three numbers—"March of the Magi," "The Virgin's Slumber Song" and "Carillon"—will be welcome for its picturesque idiom, its colorful registration and its musical appeal. This composer chooses to speak in simple lines—he does not couch his idiom in technical difficulties or in abstruse weavings of parts. His vocabulary runs to the diatonic. Chromaticisms, for him, are ornamentations, special colorings to be used sparingly and with intent. Structurally the pieces are simple, but the composer succeeds in giving a sense of completeness to each movement, which after all is the essence of musical form.

The first piece is a mysterious wavering movement built of two distinctive motives—a descending ponderous theme in the pedals (used as a ground bass), and a chromatic, undulating figure on the manuals. The lullaby is a tuneful essay in song form, harmonically simple, but attractive with its archaic style melody. The most ambitious of the three pieces is the "Carillon." It is a brilliant toccata for full organ, a fine piece of writing patterned after Vierne and Widor. The suite offers a welcome change for seasonal music to the progressive organist.

Berceuse, by Frank L. Scaly; Postlude on "Sleepers, Wake," by Miles J.A. Martin; Service Prelude in E flat, by W. R. Voris; Two Christmas Folk-songs, arranged by T. Carl Whitmer; issued in The American Organ Quarterly for October, 1933; published by the H. W. Gray Company, New York.

Four useful and effective pieces as listed above combine to make the latest issue of this fine organ journal. Detailed analysis is not necessary. All four numbers are short and simple in construction. In vocabulary and style they are representative of the right wing—the conservative element—in contemporary writing (which is no count against them, for they are all lovely music, expertly set down, and of immediate practical value). This Quarterly deserves the hearty and constant support of everyone interested in the organ and contemporary writing for the instrument. The value returned for the modest subscription fee is exceptional.

Consummation, Op. 14, No. 1; "Fulfillment," Op. 14, No. 2; two pieces for organ by Walter Keller; published by J. Fischer & Bro., New York.

These two pieces by the erudite Chicagoan, Dr. Keller, are lovely melodic essays in mood painting. The aim of the composer was evidently not technical display, or the setting down of vehicles for the exhibition of virtuosity. Rather it was the urge for the achievement of beauty of line, of finesse of part-weaving, of subtle emphasis by chromatic intensity—the elements which, properly used, make for aristocratic quality in music. The two pieces are sincere, lovely music of individuality and high intrinsic worth. As service music or for quiet spots in concert programs they are to be highly recommended.

Sonata in E flat minor, No. 6, for organ, by Josef Rheinberger; edited by Harvey Grace; published by Novello & Co., London.

A great work by a great composer is, through the expert editorial work of an authority, made more widely available and better adapted to the instruments and expression facilities of today. The early issues of this and the other works by Rheinberger were notably bare of registration marks, phrasing directions and precise dynamic levels desired. Also, in many cases, the complicated polyphony was set down with little consideration for the

convenience of the player. These points (and others) have been carefully considered, solved, and laid out in handsome format. Now the organist desirous of acquainting himself with a front-rank example of a cyclic work by one of the greatest names in organ composition can do so with confidence that he can have a correct, authentic, playable and intelligible copy, thanks to Dr. Grace and the publisher. This sonata, with its four finely contrasted movements, is a splendid sample of the best work of a composer essential in the chronology of organ repertoire.

Selected Compositions for Organ by Josef Rheinberger; volume I, volume II; edited by Orlando A. Mansfield; published by W. Paxton & Co., London.

Complementary to the complete sonata as reviewed above are these two books of selected movements by the same composer. Dr. Mansfield has chosen from the great list of organ works by this master a score of the finest movements, and has properly edited them (and slightly curtailed some) so as to make them available for service or concert use. Rheinberger was one of the most remarkable masters of contrapuntal writing in the whole gamut of music—and the musical contents of these selected movements are close to the level of the grade of writing. Both volumes are to be highly praised and recommended to all players interested in enduring music of intrinsic beauty, masterly construction and speaking the genuine idiom of the organ.

VAN DUSEN CLUB PROGRAM

Players and Organ Constitute Fine Ensemble at Grace Church.

The net result of excellent instruction, apt pupils and a fine organ was made evident to the public in the second annual recital at Grace Episcopal Church, Chicago, played by five artist members of the Van Dusen Organ Club Nov. 14. Despite the cold evening a sizable audience was present on time, some coming as far as fifty miles, while the balcony was filled with convalescents from the adjacent St. Luke's Hospital. Among the latter was a man whose tears recalled an organ career terminated by prolonged illness.

Perhaps a deference to the feminine placed Miss Esther Wunderlich, organist of Mount Olive Lutheran Church, first on the program, but the position was well earned in capable performance of the largo and allegro from Guilmant's First Sonata, "Romance sans Paroles." Bonnet, and the Bach Fugue a la Gigue. Wilbur Held of Des Plaines followed with the Bach chorale "O Man, Bewail Thy Grievous Sin" and a stunning presentation of the Boellmann Toccata. Playing also from memory, Kenneth Cutler, president of the club, and organist and director at the Wellington Avenue Congregational Church, displayed an understanding of DeLamarter's Intermezzo and the Cesar Franck Chorale in A minor.

By way of intermission greetings were heard from Father Travis, whose cordial invitation, "the doors are always open to the Van Dusen Organ Club," was acknowledged by Frank Van Dusen of the American Conservatory. A statement from the Estey brothers was read by A. R. Dolbeer, Chicago representative. It promised that this organ would never be an "orphan" and that the company was now firmly re-established. The organ, a three-manual of about twenty-six ranks, was completed only a few years ago, with a set of chimes added later in memory of the mother of the present organist, George McClay. The rather small Gothic chapel is admirably matched by the ensemble of Schulze diapasons, et al.

With typical excellence Paul D. Esterly of the Edgewater Presbyterian Church presented the appropriate "Lied des Chrysanthemes," Bonnet, the intricate Scherzo from Vierne's Second Symphony, and "Piece Heroique," by Franck. Kenneth Rehage, organist of the First Congregational Church, Elgin, brought the ninety minutes to a close with a group consisting of Roulaude, Bingham; Andantino, Chauvet, and the dissonant Finale ("Stella Maris"), Dupré.

Robert M. Treadwell



NEWS FROM SEATTLE, WASH.

By JOHN McDONALD LYON

Seattle, Wash., Nov. 16.—Marcel Dupré gave a magnificent performance in his recital at the University Temple, Seattle, Oct. 27. His program is by now too well known throughout the country to make it necessary to set it down here in full. Suffice it to say that the high light was his stupendous playing of the Symphonic Interlude from Franck's "Redemption." The Poister Finale from the Choral Symphony in D minor was also well received. Dupré concluded his program with the improvisation of a sonata on themes submitted by the following Seattle organists: Dr. F. S. Palmer, John McDonald Lyon, Harold Heeremans and Carl Paige Wood.

Harold Heeremans, organist and choirmaster of the University Temple, played this recital Nov. 12. Allegro (Symphony I), Maquaire; Aria, Heeremans; Suite in F, Corelli; Fugue in G minor (little), Bach; "The Little Shepherd," Debussy; Introduction, Willan; "Romance sans Paroles," Bonnet; "Fiat Lux," Dubois.

The first Guild recital of the season will be given at the University Temple tomorrow night (Nov. 17) with the following program: Prelude in E flat, Bach; "Novelette," Parker; "Girl with the Flaxen Hair," Debussy; "Springtime," Reynolds (played by Walter G. Reynolds); First M. E. Church; "Musette," Bossi; Fugue in C, Wesley; "Mr. Ben Johnson's Pleasure," Milford (played by Helen L. McNicoll, First Christian Church); "Concerto Grosso" No. 12 (organ and string orchestra); Harold Heeremans, organist of the University Temple, at the organ, and the orchestra conducted by Walter C. Welke of the faculty of the University of Washington).

Playing to an audience which filled the church to its capacity, John McDonald Lyon, organist and choirmaster of Our Lady of Good Help Church and assistant organist and choirmaster of St. James' Cathedral, was presented in recital at the First United Presbyterian Church, Everett, Wash., Nov. 6, under the auspices of the church's choir. Mr. Lyon played the following program on the Kimball organ: Fantasia in G minor (Great), Bach; "Pavane de la Belle au Bois Dormant" and "Petit Pastorale," Ravel; Air, Handel; "Noel sur les Flutes," d'Aquin; Chorale in A minor, Franck; "Nef," Mulet; "Chant Pastoral," Dubois; "Hora Mystica," Bossi; Adagio and Toccata (Symphony 5), Widor.

Dedication of the Möller organ of the Central Lutheran Church took place Oct. 31. John Sundsten, organist and choirmaster of Gethsemane Lutheran Church, was the recitalist. The organ is a two-manual.

On Oct. 29 the choir of Christ Church, under the direction of Walter Whittlesey, gave the first performance in Seattle of the new "Missa Sanctae Crucis," by Everett Titcomb, organist of the Church of St. John the Evangelist, Boston.

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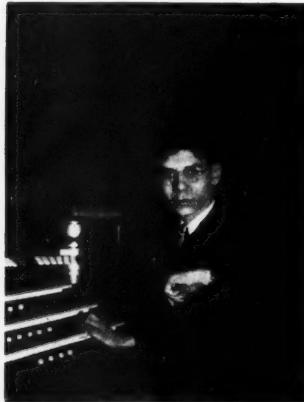
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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, DECEMBER 1, 1933.

With this issue THE DIAPASON enters upon the twenty-fifth year of its existence. In the space of two dozen years we have gone through war, through unprecedented prosperity and through a pestilence in the form of prolonged depression. We have seen prices go so high that the most deflated dollar could hardly catch up with them and have seen church music descend to the depths because money became too scarce to maintain it. We have seen the organ builders when they could take no orders except for long-distant future delivery, and in the days when prices dropped to the bottom of absurdity. We have witnessed the ascent of the theater organist and then his disappearance to the place whence he came. It is an interesting world that goes on making history from month to month and from year to year, even if it is often a trying and cruel one. But this is the Christmas season and our profession is too busy to think of its troubles. One thing is a certainty—that years of prosperity always have followed lean ones—and in wishing all our readers a merry, happy, serene Christmas season we would say that they can assure themselves of this by remembering that music, an essential in all ages and for all religions—without which we can neither make merry nor find consolation in sorrow—has lived through every period of stress and emerged with new strength. So let us all be refreshed in spirit as we take such an all-important part in reminding the world that the star of Bethlehem, which brought a new era to the earth, was noted by wise men, and that we can also be wise men.

HANDS ACROSS THE BORDER

It is with a sense of satisfaction that THE DIAPASON is able to announce that it has been appointed the official organ of the Canadian College of Organists, beginning with this issue. Naturally the editor feels pride in the fact that this organization, which upholds the dignity of the profession in the Dominion of Canada, should select this paper to represent it; but there is much greater significance in the fact that the new connection should serve to cement more closely the fraternal feeling which always has existed between the organists of the two countries. It is a real joining of hands across the border, and the results should be of distinct benefit to church musicians in both lands.

It is a coincidence that the Canadian Guild of Organists, out of which grew the C. C. O., was founded in 1909, the same year in which THE DIAPASON had its beginning.

In the new department devoted to the C. C. O. a brief history of the organization is published. Anyone familiar with the organ history of today will realize that an organization founded by such men as Dr. Ham and led by such men as the present president,

Dr. Willan, represents the best ideals. Canada long has cultivated church music. The English tradition that has been brought over from the mother country has been carefully nurtured, and when one considers that chorus singing in Canada has been made almost a national sport such as baseball and football in the United States, he will understand that we on this side have something to learn from our neighbors about promoting a love for music.

DR. J. LEWIS BROWNE

When John Lewis Browne's heart gave out one night late in October and he awoke in the morning in another world, America lost one of its most versatile organists, who was useful and influential in many fields. To those who knew him only slightly he was the jovial soul who instilled life into every meeting of the Illinois A. G. O. chapter during the three years he was dean. Before he came to Chicago he had established himself as a recitalist through his connection with the John Wanamaker store in Philadelphia and as a church organist in New York and Atlanta. In Chicago he soon lifted the music of old St. Patrick's Catholic Church so that it became known throughout the diocese and far beyond that. This church, with more of a history than of a future, stands on the near west side, in a district given up to manufacturing and lodging-houses. Yet those who loved church music made it a point to visit the organist of St. Patrick's and to attend its services. The establishment of the Western Newspaper Union, which prints THE DIAPASON, is across the street from St. Patrick's and the editor cherishes the memory of numerous conversations with Dr. Browne, sometimes late in the night. When the last form had been read to catch the last elusive typographical error, and sent to the press-room, it was a refreshment for tired nerves—in those days when NRA hours were not known—to walk past the building just north of the church on the way to a late train, and see Dr. Browne seated at a window still hard at work on some composition. Then there would be a quarter-hour devoted to hearing him play one of his manuscripts on the piano or conversing on some subject on which Dr. Browne possessed a fund of information. His inspiration thrived amid surroundings which within one block included the Railway Express Agency's chief warehouse, the Insurance Patrol and the Salvation Army lodging-house. And here he had the loyal support of Father William J. McNamee, a living saint among the Catholic clergy of Chicago.

Dr. Browne's achievements in the five years he was in charge of the music of the public schools are recognized the country over; his contributions to the Catholic Church's music have been recognized even in Rome, although he was a thirty-second degree Mason and an Episcopalian; in his later years, when he played fewer recitals, he distinguished himself on various occasions by his organ improvisations; his compositions included organ pieces, masses and an opera. He was indeed a cosmopolite among musicians and a man of many moods, who will be missed in all the circles in which he moved with such distinction.

THE CODE FRAMED FOR A. G. O.

The committee of the American Guild of Organists headed by Samuel A. Baldwin has done a good piece of work in framing a code of ethical conduct for organists, as set forth in our news columns. One of the best features of this code is its simplicity and brevity. There are only three commandments, and they lay down rules so simple that one will almost be tempted to ask why it is necessary to promulgate such self-evident principles. It will not take any minister or organist long to read these rules, and they are not open to misinterpretation. And if anyone violates them he will have no more cause for criticizing the committee than those in this world who steal or kill have just cause for attacking Moses because of the Ten Commandments.

In its recommendations the committee gives a valuable hint to all organists in saying that they "must pre-

pare themselves for all possible requirements of their positions, "thus making themselves invaluable to the churches." This has been brought up editorially by THE DIAPASON in the past year. The best weapon against any enemy is preparedness and the man who falls into a rut naturally is an easy prey to a job-seeking competitor who has something to offer that may appear better. We must all face competition, which even the NRA cannot remove. It is cause for congratulation that out of the discussions at conventions and in the organ magazines has grown something that is to the point, non-partisan and fair.

Danger from the Radicals.

Detroit, Mich., Nov. 2, 1933.—Dear Mr. Gruenstein: Anent the discussion of organ ensemble now current in the columns of THE DIAPASON, perhaps I may be permitted to contribute my mite, activated by my burning interest in the organ as an expressive musical medium. First of all, this most recent concern and argument regarding the organ ensemble is not new—nor is it revolutionary. Looking back over thirty years of service as a church organist, I can recall previous discussions upon this subject intimately related. This is not to say that the present concern is inapposite. Our evaluation of modern arts and sciences is certain to be broadened by the unconstrained exchange of ideas. The medium of discussion offered through these columns is ideal, inasmuch as those most intimately concerned are certain to be reached.

The reader may readily apprehend and verify the fact that not so long ago the significance of diapasons in the tonal scheme of the organ was apparently on the wane. The movement was toward orchestral color to such a degree that the ensemble was certainly threatened. But, happily, the pendulum of time swings backward and forward from one reaction to another, and the thoughtful observer catches much of import in each arc. If we but wait, the "happy media" are sure to appear when sudden gusts of enthusiasm for this or that fancy either wane of themselves or submit to extraneous influence.

First-rank builders are conservative in the introduction of radical innovations, tonal or otherwise, but, like political conservatives, they may be driven from their positions by too insistent clamor from the radicals. Herein lies the pertinence of this discussion, for if we organists lend our attention and our best impressions of what is right and proper, we can do much to prevent injudicious additions and subtractions where they may seriously affect the whole course of organ "architecture."

I should be loath to relinquish any of the tonal forces now at my command. Diapasons, mutations, flutes, strings and reeds are there for the edification of those who have ears (and minds) to hear, so that I have all the warmth of color necessary for any occasion, whether of joy or grief, and withal a superb ensemble, the perfection of a master craftsman. Certainly a perfect ensemble need not imply loss or sacrifice of everything else!

ALLE D. ZUIDEMA,
Jefferson Avenue Presbyterian Church.

A Debtor's Lament.

A little dollar now and then,
Looks good to almost all of men
Who struggle through these days of
strike
Some wanting cash for very life.

So please accept this dollar bill
Just taken from the barren till.
Some say that better times we're facin'
So we'll remember THE DIAPASON.

This sheet has never "broke a date."
In fact, it's never e'en been late.
Chock full of facts and organ news,
It stirs us up and lights the fuse
That keeps us sputtering toward our
goal,
Inspiring heart and stirring soul.

So those of you who still can pant,
Be like the busy little ant.
Just work and toil and you will see
You can save a "buck" for good S. G.
C. H. D.

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY YEARS AGO, ACCORDING TO the issue of THE DIAPASON of Dec. 1, 1913—

The new Skinner organ in St. Thomas' Church, New York City, was opened with a feast of music. On Nov. 12 T. Tertius Noble, who had come to St. Thomas' in the spring, gave his first recital before a New York audience. Will C. Macfarlane, Charles Heinroth and Arthur S. Hyde were others who gave programs on the new instrument.

THE DIAPASON published the specification of the organ of 187 speaking stops erected in the Jahrhunderthalle at Breslau and built by the Wilhelm Sauer factory, controlled by Paul Walcker.

THE DIAPASON made explanation and apology in the following editorial for a false report of the death of the French organist and composer Theodore Dubois:

Usually we are glad when we are right. This time we are delighted to have been wrong. Theodore Dubois, whose death was recorded in the November issue of THE DIAPASON, as it was in the daily press of two continents and the musical papers as well, is alive. We have his word for it and know him to speak only the truth.

We have few apologies to make. If M. Dubois sees our previous article and compares it with those in other publications he may note that THE DIAPASON alone gave him the space his reputation and the worth of his lifework deserved. The report that he had met with a fatal accident was taken for accurate generally in the musical world, until the denial was issued in France, and with Mr. Eddy we say: "Our mourning has been turned into dancing."

It seems that M. Dubois entertained the strongest doubts of the truth of the reports of his demise as soon as he read them. "Fiat Lux," he said, and forthwith wrote to the editor of the leading musical paper in Paris that he was not "In Paradisum," and that any "Cortège Funebre" played for him was grossly previous. "Laus Deo," said the editor, and the good news was sent across the seas, reaching THE DIAPASON through Dr. Carl, whose watchful eye was the first to see it. So we may close this recital with "Alleluia."

Kimball, Smallman & Frazee finished the installation of a four-manual of seventy stops in the new Harvard University Club of Boston.

TEN YEARS AGO, ACCORDING TO the issue of THE DIAPASON of Dec. 1, 1923—

M. P. Möller completed installation of a large concert organ in the Lexington Avenue Opera House, New York City.

Clarence Eddy gave the opening recital Nov. 23 on the three-manual Hall organ placed in the new edifice of the Buena Memorial Presbyterian Church, Chicago.

New organ music just published and reviewed by Harold V. Milligan included Rogers' Third Sonata and "Hymnus" and "Summer Fancies," by Rosseter G. Cole.

Pamphlets for the Organist.

"Aids for the Ministry of Music" is the title of a bulletin from Northwestern University, Evanston, Ill., which announces publications and special services available to all who are engaged in the work of church music. It contains the information that "Selected Hymns and Carols," a compilation edited a few years ago by Peter Christian Lutkin, is now available for the first time in quantity lots. Twenty-one Christmas carols and fifty-three hymns are included in the new edition, and the university is continuing the generous efforts of the late Dean Lutkin by supplying quantities for the cost of printing and mailing. In addition to this pamphlet, other titles still available (6 cents postage per book is requested) include: "Hymn Singing and Hymn Playing," a helpful article with illustrations, by P. C. Lutkin; "Problem of Music in the Church," Waldo Selden Pratt; "Choir Organization and Development," some suggestions by H. Augustine Smith, and "The Minister and the Hymnal," by Professor O. S. Belfz, a pamphlet which many organists have put in the hands of their ministers.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Uncle Mo was grinning like an ape as he and I ate our Boston baked beans and broadbread together Saturday evening at the local Childs'. I noted the grins, but said nothing, as I knew Mo would begin spouting before long; he was in fine feather and could hardly wait until we had finished the Indian pudding immemorially consecrated by New Englanders to this menu and time in the week.

"Well, Mac," he began, "you made a fine mess of it the other day in arguing that applause ought to be permitted between movements of symphonies; here is what you said—" "Oh shut up, Mo, for heaven's sake," I said, "or don't talk so loud."

"Here is what you said, Mac, and mighty foolish it is: 'Let's form a society of horny-handed sons of toil pledged to break the cold-blooded silence in the modern concert room between movements of a symphony, by gleeful vociferation, hand-clapping, stamping, whistling, pounding of canes and umbrellas, or by any other form of willful cacophony.'

"Did I write that, Mo?"

"You did, and—"

"But what of it?" I rejoined. "Did you never come across the anecdote of Beethoven listening to one of his early compositions without recognizing it, asking the name of the composer and then, finding it was his own piece, ejaculating: 'O, Beethoven! What an ass thou wert?' But really, Mo, if conductors insist that there must be no applause until the end of a symphony, why do they inconsistently allow late-comers to enter after the first movement? Isn't applause, after all, more natural and more significant and more grateful to the ears of the players than the scuffling of shoes and the swishing of skirts? Why allow late-comers entrance at all? And another thing: If there is a connection between the movements that must not be broken by applause, why not go from one movement to the next quickly, with just enough time to shift music and position of instrument? The long dead silences between movements are wearying to the spirit."

There is a kind of applause to which no conductor could object—the applause of the soulful and ultra-refined. It is produced in this way: Close the mouth tight, move not a limb, but say "glug, glug" in your throat; when this is practiced by a number of refined music-lovers at appropriate moments in a concert it is extremely effective.

Now that Schoenberg is in our midst, will our aspiring young modernists run to him as they would if he were in the holy land of Europe? We shall see.

Here is a pen-and-ink sketch of Alfred Hollins as church organist by A. A. Lee in the *Christian World*: "For nearly thirty years I have hoped for a Sunday free in Edinburgh. * * * I reminded myself that the blind and gifted Dr. Hollins was still organist at 'Free St. George.' So I went. I saw, I heard, I was conquered afresh as to my enthusiasm for place and preacher and player. Dr. Hollins was at home, and at five minutes to 11 he was led from the vestry to the organ, and immediately began to prepare the way for the service. There was no overture or elaborate introductory organ recital, but the quiet treatment of a simple theme which was a real 'call to worship.' Would that church organists always and everywhere understand the significance and the greatness of their job!"

If your knowledge of the history of Wagner's pre-matrimonial affairs is adequate you will appreciate the anecdote told by Mrs. Rogers in her entertaining "Memories of a Musical Career." It concerns Boston and the B. J. Langs, who were entertaining Hans Von Bülow at dinner. "B. J." said to Mrs. Lang: "Fanny, I want you to be care-

ful not to allude in any way to the Wagners, as it might bring up unpleasant recollections and prove embarrassing." The dinner passed off happily, but in the course of the evening—apropos of a picture under discussion—Mrs. Lang said: "Let me see, where did we see that?" To which "B. J." himself promptly replied: "It was at the Wagners." Whereupon Von Bülow exclaimed cheerily: "Ah! You were at Wagner's? Then you saw my vidder; how was she?"

Phipps says that a "hot" orchestration is the kidnapping of some law-abiding tune and knocking it about until it screams for help.

It would be interesting to hear if any musicians, thrown out of their jobs by the leanness of the times, had been able to support themselves in part through their hobbies. Has the postage stamp collector started a mail order stamp business? Has the handy-man-about-the-house with a well-equipped work bench down cellar been able to wrangle money from the neighbors through doing odd jobs in repairing furniture or in other ways making himself constructively useful?

Disputants of the calibers of Senator Richards and Professor Miles are able to take care of themselves. I am free, however, to say that I am thoroughly in sympathy with the views the latter gentleman has expressed in regard to program music. We are, however, in a minority. Considerable experience in talking with college students about music as a self-contained, self-subsistent art as contrasted with music as an art with a strong descriptive and literary side has convinced me that the proportion of concert-goers who listen to music as "meaning" something, just as an essay of Emerson "means" something, or as Shelley's "Ode to a Skylark" "means" something, is very large indeed. If good old revered J. S. B. thought he was really "describing" something in any piece of his music, let him think so. It reminds me of the blacksmith whose wife beat him: he said it didn't hurt him and did amuse her. Even a great genius like J. S. B. had to do his work within the limitations of his art.

Any organist can supply instances of a lack of aesthetic feeling on the part of ministers. Today a friend of mine, an excellent service player, told that on one occasion he had prepared to use Calkin's short setting of "O Send Out Thy Light" as an introductory piece of music, itself a prayer, leading up to the participation in the prayer by the minister. My friend had carefully explained to the minister that the anthem (very short) ended on a pianissimo phrase, almost ecstatically beautiful, with the words "Thy holy hill." At this point the minister was to continue with the prayer. What happened? The minister lounged back in his seat, waited some little time after the choir and organ had gone into the silence, leisurely rose and exclaimed, rather than spoke: "Let us pray!" The prayer of the music was ignored, its preparatory mood wasted, the golden moment missed.

This morning I heard the same sort of ritualistic misadventure. A prayer was begun by the minister saying: "Let us pray." Short phrases were alternated by minister and choir, using the words of the prayer-book, just after the creed, and ending: "And take not Thy Holy Spirit from us." The minister then said: "Let us pray." This, of course, disregarded the prayers just said and sung, breaking the continuity and wholeness, the golden moment again missed.

When I sing hymns in church I find the organist's pauses between the stanzas are invariably too short. Be careful about this, brother.

Virginia Gilkerson Baker Dead.

Mrs. Virginia Gilkerson Baker, widow of Alexander M. Baker, died Oct. 27 at the age of 70 in Winchester, Va. She was for many years choir director and organist of Christ Episcopal Church. A daughter, Mrs. Virginia B. Vredenburgh, formerly of New York and Freehold, N. J., and a brother, Henry Gilkerson of Minneapolis, survive.

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The Arrangements and Compositions of Alfred E. Whitehead

By HAROLD W. THOMPSON, Ph.D., Litt.D.

One of the most astonishing and exhilarating events of the past twenty years in ecclesiastical music is the sudden rise to fame of Dr. Alfred E. Whitehead of Montreal. In 1930 he was known as one of Canada's most successful choirmasters and organists, the third in that recent succession that has made Christ Church Cathedral in Montreal noted — Farnam, Egerton and Whitehead. A year later he was welcome as a master of the traditional carol, especially in arrangements for chorus choirs. Today his carol arrangements are probably second in popularity on this continent, ranking next to Clarence Dickinson's; in original composition he is mentioned next after Healey Willan as Canada's leading writer for the church.

Part of this remarkable success—a good deal of it—is due to the fact that Dr. Whitehead was so ripe a musician in 1930 that his first publications had none of the flaws of early work. He was born July 10, 1887, in the ancient cathedral city of Peterborough, England, and studied with Haydn Keeton of that cathedral, one of the best organists and teachers among the Victorians. (Among other famous teachers under whom he studied mention might be made of the learned Eaglefield Hull.) In 1912 Dr. Whitehead came to Canada, taking a position in St. Andrew's Presbyterian Church, Truro, N. S. He received his musical bachelor degree at Toronto in 1916; and in what was for him the eventful year of 1922 he became a doctor of music of McGill University, an instructor in organ and head of the department of theory at McGill, and the organist and choirmaster of Montreal's Anglican cathedral. Two years later, a prizeman, he took the F. R. C. O. degree. In 1930 he released his own creative energies in composition by resigning from his university post, and since that time he has risen rapidly in reputation, not only as composer but also as director of the Cathedral Singers of Montreal, a splendid body of 100. In 1930-31 he served as president of the Canadian College of Organists. The present article merely announces the fact, well known to all who love art, that Dr. Whitehead is now one of the leaders in the profession; I hope that I may also be able to present a useful summary of his achievement in composition up to the present month.

Background and Style

It is obvious to everyone that Dr. Whitehead has been deeply influenced, and beneficially so, by his wide acquaintance with folk music, especially traditional carols. In fact, it was the success of his carol recitals at Montreal that made him a composer. With an admirable choir capable of singing in eight parts as easily as in four, he naturally wished arrangements that would bring out the capacities of his singers—and he soon found that what succeeded with his choir would be popular with others. I think it is fortunate that for so expert a group, capable of singing very difficult music, he began composition in a form bound by a tradition of noble simplicity.

It is obvious, of course, that other influences have been important. He evidently knows and likes the older English school of Byrd and Orlando Gibbons—as who does not today? (There may be a danger there; I heard this month that a very influential American professor of music has made the remark that no music should be sung that does not come from the sixteenth century or lead back to it!) Another kind of influence is evidently that of certain recent and contemporary writers, notably Stanford, Willan, the later Bairstow, and Charles Wood. I know that Dr. Whitehead admires certain American composers very much also; he has mentioned Sowerby, Canfield, Mackinnon, David McK. Williams and others to me with evident enthusiasm.

Notes regarding his technique as

composer are probably quite unnecessary and are bound to be defective because of my own limitations, but I should like to make two or three points as small contributions to a subject that is certainly interesting. In the first place, Dr. Whitehead shows a decided leaning toward the Modes, especially in such of his original works as "Jesu, the Very Thought," as well as in many of his carol arrangements. In the second place, here I am going to quote from a letter *verbatim*—for himself he "believes in the almost exclusive use of triads and inversions (especially the secondary triads), passing notes and suspensions (the finest of all discords) and secondary sevenths * * * The almost exclusive use of diatonic material—I never modulate for the sake of modulating." He tries hard to make all his work vocal and singable, though perhaps not for all choirs and certainly not for quartets. (His objection to quartets is that they require such perfection of performance as is seldom reached.) He strongly favors unaccompanied choruses, and he writes for them with manly strength. Certain choral effects for such bodies are evidently favorites with him: double choirs, sections for SSA contrasted with sections for TBarB; solos contrasted with chorus harmony or vocalizing; a main chorus answering small groups.

In his treatment of traditional carols he has three classes of arrangements. First there are a few carols, including the popular "Today Did Christ Arise," where the tune is harmonized simply in four parts and the stanzas are all alike or nearly identical. In the second class the tune remains unchanged, or nearly so, but each stanza is treated differently, the favorite devices being SSA, TBB, fauxbourdon or descant, soprano solo with humming accompaniment. The carols of this class are among the most popular now available for chorus choirs of twenty or more voices, including such favorites as "When Caesar Augustus" and "The First Noel." In a third and later class of carol the composer has not hesitated to modify slightly, sometimes by lengthening the tune. For instance, in "Up, Up, My Heart" he has added alleluias and changed the melody a little; in the lovely "Flemish Cradle Song" he has added the refrain "Eia" and also has changed the melody a little. In the latter case he has certainly produced something exquisite, and I feel that even purists should forgive the changes because they are made in the spirit of the folk singer, who often modifies and combines. Furthermore, Dr. Whitehead has the conscience to specify that such carols are "based on" an ancient melody.

And now for the works themselves, with apology for this tedious introduction.

For Christmas

So far Dr. Whitehead is best known for Christmas carols:

English—"This Endris Night." Unaccompanied, Occasional division in S and B. Last stanza has fine descent for S. Dr. Whitehead regards this as one of his three or four best arrangements. (Carl Fischer.)

English—"When Caesar Augustus." Mostly four parts, unaccompanied; one effective section for TBB. Vigorous rhythm; variety of treatment; quaint text—late style. (Carl Fischer.)

English—"The First Noel." Six parts, unaccompanied; twelve pages. Typical. A best seller, in the good sense. (Gray.)

English—"The Holly and the Ivy." Unaccompanied chorus in four parts, plus ST soloists. Effective. (Gray.)

English—"God Rest You Merry." Unaccompanied, six parts, ten pages. Stanza for S plus humming chorus. (Carl Fischer.)

Flemish—"A Flemish Christmas Cradle Song." Unaccompanied, six parts. Stanza for S and humming chorus. Regarded by Dr. Whitehead as one of his best; one of the loveliest carols I know. Not at all difficult. Pretty drone effects in the bass. (Carl Fischer.)

French—"The Echo Carol." Easy and effective; can be sung by a quartet. One of the new Novello "Christmas Carol Series," printed on a leaflet.

French—"Masters in This Hall." Unaccompanied chorus in four parts or an accompanied quartet; eleven pages. The best unaccompanied arrangement that I know of this wonderful tune. (Carl Fischer.)

French—"The Bethlehem Carol." Other-

Frederick C. Mayer



FREDERICK C. MAYER, A. A. G. O., dean of the Central Ohio A. G. O. chapter, has assumed a new position as organist and director of music at Temple Israel, Columbus, Ohio. He is continuing as organist and choirmaster at the Wilson Avenue Reformed Church, and on the faculty at Capital University as dean of music. Last spring he was re-elected president of the Ohio Music Teachers' Association.

wise "Hear Upon the Lonely Hills." Unaccompanied, mostly four-part; easy. One stanza for TBB. (Ditson.)

German—"Crown Carol," otherwise "Joseph, Dearest Joseph Mine." Unaccompanied chorus or quartet, plus solo that can be sung either by soprano or alto. Pretty humming and rocking effects. (Carl Fischer.)

German (Fourteenth Century)—"Good Christian Men, Rejoice," otherwise "In dulci Jubilo." Easy; can be sung well by quartet. The lovely accompaniment is based on a figure used by Bach in the "Orgelbüchlein." Published 1933. (Carl Fischer.)

German—"All Mankind Voices Raise." Unaccompanied, four parts, easy even for a quartet; admirable melody. (Boston Music Company.)

German—"The Goodwill Carol," otherwise "Be Glad, Ye Lordlings." The tune which Brahms used for "The Sandman." One stanza for S and four-part chorus; preferably unaccompanied; quartet could use, if accompanied. (Ditson.)

German (Fifteenth Century)—"Unto Us a Boy Is Born." For double chorus, unaccompanied. As a matter of fact the "double chorus" occurs only in the last stanza, where there is one choir in four parts and one in unison—an admirable opportunity for the use of a children's choir. One stanza is for S and chorus in four parts; one section contrasts SSA with TBB. Excellent; not difficult. (Gray.)

German (Fourteenth Century)—"Whom of Old the Shepherds Praised." Easy unaccompanied chorus, six parts. Typical choral effects. (Gray.)

German—"Into This World This Day Did Come," based on "Gottes Sohn ist gekommen." Organ ad lib., preferably unaccompanied. One section for SSA; otherwise four parts. (Boston.)

German (Ebeling)—"All My Heart This Night Rejoices." Unaccompanied chorus. One section for TTBB plus SSA. Boston.

Irish—"Now Christmas Day Is Come." Organ ad lib., four parts, eight pages. Can probably be sung by a quartet. One of the best carols of 1933. (Carl Fischer.)

Original Melody—"Now Sings We." Fine text of sixteenth century. Unaccompanied, four parts, five pages; has atmosphere. (Gray.)

Original—"Bell Carol." Unaccompanied, four parts; rather luscious harmonically; not typical, but pretty. (Boston.)

Original—"The Bird Carol." SSATB. A stunner, very effective, with la-las, droning, etc. (Boston.)

For Easter

So few excellent carols for Easter were available until recently that Dr. Whitehead's contributions have been more than welcome. Because he has added so much of variety and interest to the traditional melodies which he employs, it is hard to classify some of the following as really German, etc.

Dutch (Seventeenth Century)—"Today Did Christ Arise." Very easy, three stanzas all alike, preferably unaccompanied, four parts. Possibly for quartet. The best

seller among his Easter numbers. (Ditson.)

French—"O Sons and Daughters," otherwise "O Filii." Unaccompanied chorus, six parts, seven pages. Used a good deal last year. (C. Fischer.)

German (Sixteenth Century)—"Earth Today Rejoices." Tune from "Piae Cantiones." Organ ad lib., preferably unaccompanied chorus; four parts, but antiphonal effects possible. Splendid rhythm, fine bass part; one of my favorites. (Boston.)

German (Seventeenth Century)—"Alleluia, Christ Is Risen," otherwise "Singet dem Herren." Preferably unaccompanied, four parts. Excellent, vigorous. (Boston.)

German (Crüger—Seventeenth Century)—"Up, Up, My Heart, Rejoicing." Alike for the three stanzas; four-part chorus, preferably unaccompanied. In second stanza antiphonal effects are recommended between chorus and semi-chorus or quartet. Easy and effective. Published 1933. (C. Fischer.)

German (Sixteenth Century)—"Come, Ye Faithful, Raise the Strain." Unaccompanied chorus, one stanza for TTBB. The accentuation of the words is inferior, I think; in the first stanza, for instance, there are principal accents on "of" and the first syllable of "into." Otherwise a fine number. Published 1933. (Gray.)

German (Vulpius, c. 1600)—"The Strife Is O'er." Unaccompanied chorus, six parts. Published 1933. One of the greatest of Easter melodies. I like better an earlier edition by Hirsch in four parts, but this is admirable. (C. Fischer.)

German—"Christ the Lord Is Risen." Accompanied, four parts; very easy; cheerful tune. This is one of the carols "based upon" a traditional tune. (Gray.)

German (Dorian) Melody—"Ye Choirs of New Jerusalem." Fine accompaniment; easy, but chorus needed. Published 1933. Popular, deservedly. (Schmidt.)

Welsh—"Now Easter Is Here." Preferably unaccompanied, four parts, easy but needs pace. Effective. (Boston.)

Original—"Most Glorious Lord of Life." For double choir. Text is a sonnet by Spenser. Sixteen pages. (Gray.)

Thanksgiving and Praise

Some of the composer's best original composition is in the mood of praise and adoration. I have classified somewhat roughly the following carols and anthems together by mood rather than by season of the church year:

French (Muzet—Sixteenth Century)—"Golden Grain, Harvest Bringing." Easy, accompanied, really a choir hymn with strong rhythm; can be sung by quartet. (Boston.)

German—"Praise to the Lord," the chorale best known as "Lobe den Herren." Accompanied, strong organ part; chorus needed, though there are only four parts. Easy. Eight pages. (Gray.)

French—"Praise Our Lord and Maker." Easy and effective choir hymn, accompanied; quartet can sing it but chorus preferred. Harvest and Thanksgiving. (Ditson.)

Original—"O God, We Thank Thee." Setting as a motet of a prayer by Dr. Rauschenbusch; preferably for chorus, four parts, accompanied ad lib. Rather difficult to get the rhythm. (Gray.)

Bourgeois Tune—"When Morning Gilds the Skies." Based on an old melody, but truly an original work; one of his best-liked accompanied anthems. Chorus in only four parts. Easy; excellent use of unisons. Rather poorly engraved to American or Canadian eyes. (Year Book Press, or Birchard, Boston.)

Flemish Tune—"Angels Holy." Preferably unaccompanied chorus, six parts; arranged much like the Christmas carols, with stanzas for SSA and TBB. Good text on nature's praise by J. S. Blackie. Recommended. (Boston.)

Rouen Melody ("Iste Confessor")—"Lord of Our Life." Fine organ part; chorus needed but choral parts easy. On the subjects of the church and peace. One of the successful anthems of 1933. (Schmidt.)

Eighteenth Century Tune (from "Harmonia Sacra")—"Soldiers of Christ, Arise." An easy accompanied anthem in church rhythm. Text by C. Wesley; for missions, national celebrations. Popular. (Boston.)

French Lenten Carol Melody—"The King's Welcome." Really an original anthem based on an old melody. Easy, four parts, fine accompaniment. Published 1933 and widely used for Palm Sunday. Twelve pages. Chorus preferred. (Ditson.)

Original—"Almighty God, Whose Glory." Some divisions into eight parts; unaccompanied motet, five pages. Regarded by the composer as one of his three or four best original pieces up to the present. Subjects are nature and the power of God; ending with alleluias. Published 1933. (Schmidt.)

Original—"The King of Heaven." Chorus in six parts, unaccompanied, plus semi-chorus of SSA. Text from Caedmon's old English account of the Cre-

tion. Admirable big motet, a favorite with the composer's choir. (Ditson.)

Motets in Quiet Style

It seems to me that the composer's deepest inspirations for original works appear in his motets in quiet mood, most of them appropriate for evensong or Lent. There is not one of them that does not bear the mark of originality and fine finish:

"O Lord, Support Us." For SSATB, unaccompanied. Regarded by the composer as one of his three or four best things. Published in 1933. Suitable for Lenten use, preferably at evensong. (C. Fischer.)

"Jesu, the Very Thought of Thee." Unaccompanied, four parts; beautifully fluent in its rhythm and modal melody. Not easy, if performed properly, but one of the most popular. Subjects are adoration, joy, love for Christ, expressed delicately rather than in the mood of robust praise. (Gray.)

"Love Unknown." Preferably unaccompanied, four parts; probably within the ability of a good quartet; strophic. I rank this very near the top, if not at the apex, of the composer's inspirations. Only one deeply versed in traditional melodies could have composed anything so pure and lovely. Should it not be sung allegretto instead of allegro? Just published. Beautiful text of the seventeenth century. (Stainer & Bell.)

"Jesu, Gentlest Saviour." Unaccompanied, four parts, chorus preferable. Regarded by the composer as one of his best, and most of us will agree. Subjects are Advent and the indwelling Christ. Modal flavor. (C. Fischer.)

"O Merciful God." Unaccompanied, preferably chorus, four parts. Subjects are preaching, installations, Lent. Published 1933. (C. Fischer.)

"Watch Thou, Dear Lord." Unaccompanied chorus, eight parts, four pages. Somewhat like a Russian motet. Very effective. (Ditson.)

Other Works for Church Use

There has just come from the press a setting of the Magnificat and Nunc Dimittis for double choir, accompanied (C. Fischer). For such choirs as that of the New York cathedral, to which it is dedicated, it will probably not be difficult, and it will certainly be even more beautiful than it looks on paper.

There is one anthem for women's voices in three parts with violin or flute and organ or piano, "Our Jesus Hath a Garden" (Gray). This is a pretty old Dutch folksong, and I should think that a woman's choir would have no difficulties with this charming number, suited to a choir concert or to a service in which the subject of nature is stressed, or adoration (which should be a part of every service), or personal righteousness. I recommend it especially to choirs of college girls.

There is also one piece for men, TTBB, entitled "Evening Hymn" (Boston), beginning, "O'er Field and Forest Stealing." This employs the well-known and very beautiful old German chorale, "Nun ruhen alle Wälder." This is easy, serene and lovely. There are little interludes or "symphonies" for the organ between the lines of the chorale, which are sung unaccompanied. A male quartet could manage this.

Dr. Whitehead's "Eighteen Faux-bourdons and Descants" (C. Fisher) are among the best modern examples of these adornments for hymn-tunes. They were published this year, setting a standard for such compositions and undoubtedly advancing their popularity. There is a page of introduction, with sensible warning to use these compositions with restraint, reserving them at first for festival occasions.

So far the only piece for organ that I have seen is a very easy one of two pages, entitled "Christmas Slumber Song," inspired by the words "Once in Royal David's City" (Schmidt). I believe that Mr. Gray is shortly to publish a prelude on "St. Columba." And that leads me to say that Dr. Whitehead's astonishing productiveness of the past three years is such that several leading publishers now have in preparation twenty or thirty numbers. If I had access to accepted manuscripts now with Novello, Curwen, Stainer & Bell, C. Fischer, Boston Music Company, Ditson, Gray and Schmidt, I should be able to demonstrate much more fully the reasons for my admiration of Dr. Whitehead.

Secular Compositions

The secular compositions of Dr. Whitehead are not within my prov-

ince, and I have never heard the most ambitious of them, the tone poem for orchestra entitled "Hereward," which has been performed at Montreal and Quebec. But I think you will be interested to know that the composer's interest in folk melodies has resulted in the publication of numerous arrangements of secular folksongs. The most interesting and important of these are probably his French-Canadian Folksongs (Boston Music Company). There is a set of four, the tunes collected by Gagnon, the arrangements showing ingenuity and variety, all requiring a chorus. I like also very much "I Will Be True unto My Love" (C. Fischer), an arrangement of the great English popular ballad better known to scholars, I think, as "The Two Sisters." This is for mixed voices accompanied, mostly in four parts. Then there is the Old Irish "Shule Agra" (Ditson) for mixed voices, unaccompanied, four parts; and in C. Fischer's "Folk-Lore Choral Series" there are a number of things, including three Russian numbers for women's voices, and for SSA the old Scotch tune, "Aye Waukin' O!" But I must not go on.

A few years ago I had the honor of writing in THE DIAPASON the first extended notice of the compositions of Healey Willan, now regarded as the greatest of Canadian composers. It would be quite futile to compare two composers so different as Dr. Willan and Dr. Whitehead. What I can say is that if you found my prophecy about Dr. Willan more than fulfilled, you may find it advisable to do as I have done and go through the compositions of this second Canadian composer, whose brilliant future I can predict only by saying that it will be of blessing to all who dwell on either side of the friendly border. To Americans Dr. Whitehead represents what we admire most about the sound and many art of Canada.

For Christmas: Addenda

There are two additions to the famous Dickinson series of Sacred Choruses (Gray). I think that the prettier of these two carols is an Italian folksong, "Is This the Way to Bethlehem?" It is in four pages, very easy, all in harmony and preferably unaccompanied; any choir will enjoy it and any congregation. The other is from Switzerland, a folksong of the seventeenth century, "O Nightingale, Awake." This is a little longer and in somewhat freer rhythm. I am probably mistaken in wishing that the alto weren't chromatic on page 4; the temptation is strong when you are dealing with women's voices in that particular passage. Otherwise everything is as it should be, and here again the quartet can give a good performance, though I should much prefer a chorus. The texts by Mrs. Dickinson keep up their surprisingly uniform excellence.

Mr. Gray is also publishing as a luscious short anthem, accompanied, seven pages of Philip James' lovely Christmas canticle, "Stabat Mater Speciosa" ("Full of Beauty Stood the Mother"). Though two sopranos are required, this is not at all difficult, and the effect is charming. There is wonderful opportunity for delicate shading, both vocal and instrumental. I believe that this will take a permanent place with the composer's most admired work. Some of the harmony would be called threadbare modern French if used by a less skillful master; in this case, however, everything seems fused into unified and inevitable beauty.

Edward Shippen Barnes has published three Christmas numbers. The one I like best is called "The Christ Is Born in Every Child" (C. Fischer), a gracious anthem without solos, seven pages long and accompanied, within the capacity of a good quartet. There is, as usual, a charming organ part. If the work is taken allegro, as suggested, I fear that no chorus will be able to enunciate the words so that the congregation can enjoy the poem; I suggest allegretto, with apologies to the composer. This reminds me of Mr. Barnes' lovely "Easter Ode" (G. Schirmer), one of his works widely used every year.

Another recommended anthem by Barnes is "Hush, My Dear, Lie Still and Slumber" (C. Fischer), for unaccompanied chorus in five parts, SSATB. This is a tender, graceful work, not at all difficult for the average good cho-

rus, rather luscious for the austere.

There are few Christmas numbers based on Negro spirituals, because, curiously enough, there are few spirituals for that season. Now Mr. Dett has met the lack with an admirable anthem entitled "Wasn't That a Mighty Day?" (G. Schirmer). This is for SATBarB, unaccompanied, with parts for A and Bar soloists. The melody is rather somber for Christmas; Mr. Dett says that it is one he collected himself—it is not a familiar one. The part writing, as usual, is dramatic and emotionally powerful. This will make a fine concert number as well as an anthem for church.

A pretty, easy, delicate carol by Francis W. Snow of Boston is entitled "Sleep, Holy Babe"; it can be sung by any sort of choir. It is published by a firm hitherto unknown to me: Riker, Brown & Wellington, Boston. The same house publishes two editions by Thompson Stone, conductor of the Handel and Haydn Society of Boston, of carols by Praetorius: "The Morning Star on High" and "Lo, How a Rose." As nearly everyone knows, these are among the loveliest things for Christmas; they may be sung unaccompanied by any choir, in four parts. I do not see wherein the editing consists: Mr. Stone has not even provided an organ score for "The Morning Star"—the one convenience that might be called imperative for some chormasters.

Channing Lefebvre has made an easy arrangement for men's voices unaccompanied of the Catalonian carol, "Winter with Its Ice and Snow" (Gray), which is popular in the edition for mixed voices made by Mr. Erickson recently. Here again you may use castanets, finger cymbals and tambourine.

For women's voices, SSA, there are two excellent editions by Miss Esther Goetz of old carols, both published by Summy, both to be sung unaccompanied. They are "Angels and Shepherds" (Bohemian) and "The Christmas Bells" (Old French).

The Oxford Press has a carol-play called "How Far?" (C. Fischer), based on carols from the "Oxford Book of Carols" and the new and enlarged "Songs of Praise." My little daughter, a severe critic of carols, says that the Czech carol of "The Birds" is the gem of this collection.

There is a short cantata, very easy, by Willy Richter called "The Birth of Christ" (Flammer—G. Schirmer), with solos for STBar. There is nothing new

musically in it, but it gives your soloists opportunity for impressive recitative. Personally I should have called this an anthem; it runs to only thirteen pages. There is one short section for SSA.

If you cannot find anything appropriate for a friend who is an organist, I recommend enthusiastically three new books. One is Dr. Riemenschneider's noble edition of Bach's "Orgelbüchlein" called in this case "The Liturgical Year" (Ditson). Here are forty-five organ chorales, all reasonably easy and short, with admirable editing by one of America's greatest scholars, including suggestions for the performance of each number.

A work of importance to the choir-master-director is "The Art of A Capella Singing" by John Smallman and E. H. Wilcox (Ditson), which lists at \$2. Sixteen choral works of undoubted excellence, mostly from the sixteenth and seventeenth centuries, are analyzed with suggestions for mastering different features of choral technique. The book carries the great prestige of Mr. Smallman, and it would be worth owning if only as a collection of superlative compositions.

The third book is a delightful little volume of musical "Clashpans," otherwise limericks, by Cecil Forsyth, published by the Cornwall Press in New York City. This is simply indispensable.

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Interesting Light on the Life and Work of Sigfrid Karg-Elert

By ERNEST M. SKINNER

Sigfrid Karg-Elert went to Leipzig when he was 6 years of age and seldom left the city afterward during his lifetime, notwithstanding which he gained a fair impression of the attitude of the world in general. He avoided publicity and failed to avail himself of opportunities for making his work known. He was destitute of showmanship.

His earliest published works recalled the lyric manner of Schumann and Liszt, which were remarked in the foreign press. Later accounts disclosed the influence of Grieg in his chromatic harmony. It is worthy of notice that even from the beginning his style was marked by warmth of expression, a subjective quality approaching mysticism, exhibiting at the same time a technical surety and ability to mold his material. Melodically Dr. Karg-Elert was fond of large forms, widely-separated intervals and vaulting figures, against a background of a very personal prismatically colored foundation—an idiom of his own. However complicated the structure, it was always melodic in character, and almost vocal. His songs are in the style of Strauss and Mahler and remote from that of Reger, Schoenberg and Hindemith. In rhythmic qualities Karg-Elert went his own way. He contrived measures with curious rhythmic patterns which have been criticized as having been borrowed from the Russians or Cyril Scott. In point of fact he had used these rhythms before Cyril Scott ever penned them.

In his early works he made use of five-eight, seven-eight, ten-eight, eleven-eight, seven-four and five-two rhythms and had managed to make them convincing without developing them into mannerisms. He was sensitive to dance rhythms, which he wove into ingenious patterns, and was particularly fond of the partita form, with its canzonas, sarabandes, sparkling toccatas and mutes. There is a very curious double nature shown in the works of Karg-Elert. It is impressionistic on one hand, and on the other in strict polyphony, resembling in this respect Cesar Franck, and Reger as to the impressionistic. His contrapuntal mastery was recognized internationally, his sixty-six "Chorale Preludes" being particularly notable after his labor in the impressionistic orchestral field. Dr. Karg-Elert returned to his straight contrapuntal style in his richly-colored "Cathedral Windows," which were based on Gregorian themes.

Harmonic gifts are undoubtedly Karg-Elert's strongest side, which is based on the early style of Schumann, Liszt's B minor Sonata and Grieg's B minor Ballad, soon developing the upward running basses in parallel fifths so characteristic of his work, and to the fundamental triads he added the seventh, ninth and other discordant combinations. There are many examples of his work in which he employed the whole-tone scale before he was acquainted with the use Debussy had made of it—also harmonic devices such as the parallel movement of whole-tone chords and other tonal masses. His works likewise use the method of polytonality; for example, the chord of C major against the chord of E flat minor or A minor and F sharp major. He developed these devices out of his own resources, uninfluenced by other composers.

While he was receptive to atonality, he did not make special use of it. Dr. Karg-Elert was always a champion of modern music and played the new and unknown Reger and also made propaganda for the Moussorgsky songs and Schoenberg's "Guerre-Lieder." In consequence of this the reactionary public of Leipzig pronounced him a radical. His first string quartet was hissed in a public performance. His earliest sinfonietta, however, was given a prize in Dresden, where it was performed with great success, while in Leipzig it was termed an "atonal jumble filled from beginning to end with grinding dissonances."

Sigfrid Karg-Elert was born Nov. 21, 1877, at Oberndorf, on the Neckar

river. He said in 1915: "I have been over thirty years away from my birthplace, but, although I was estranged from the simple peasant life, I have within me an imperishable love and longing for the scenes of my childhood." His father was editor of a small newspaper. He was a typical South German, with characteristics of the type—an impulsive and explosive temperament, but, withal, a warm heart and genial disposition. The father was a Catholic and the mother was a Protestant. To her was dedicated his inspired "O Gott, Du Frommer Gott," which we have heard so beautifully played by our Lynnwood Farnam.

Karg-Elert was the youngest of twelve children. In disposition, unlike the father, his mother was more normal and conservative. The somewhat unstable character of the father resulted in making it difficult for the family, who were handicapped by serious illnesses and financial difficulties which constantly pursued them. Karg-Elert's father died in 1889.

The poverty and troubles under which Karg-Elert was brought up, forcing him to seek within himself for his inspiration, may have been the influences which resulted in the subjective and mystical quality of his composition. He was gifted in bringing out piano music suggesting the humorous, ironical and grotesque. His musical genius was first noted in his eleventh year. An excellent soprano voice brought him membership in the choir of St. John's Church, Leipzig, at which time he revealed a passionate interest in organ and choral music. When in his twelfth year Karg-Elert, without training or help of any instrument, wrote a series of sacred chorus motets and a Christmas carol. Some of his motets were performed at St. John's Church by Professor Röthig, who was cantor at that time, and who helped him in acquiring a musical education. Through the assistance of Professor Röthig, Karg-Elert was given an ancient piano having black naturals and white sharps. After the second lesson he surprised his teacher with a lot of harmonic discoveries. He made fine progress with his studies, somewhat at the expense of his schooling.

Ignoring his obvious musical talent, his guardian insisted that he become a teacher. He left school at the age of 16 and went to a small town near Leipzig, having decided to make his own way. Here he studied flute, oboe and clarinet and played in the band for dances. He also learned the viola and how to write for stringed instruments. He became tired of this grind and decided to go to America, but was offered a position as "repetitor" in Mannheim, which he declined, as he did not believe his musical education was adequate. He finally succeeded in getting a three-year scholarship at the Leipzig Conservatory, where he studied organ with Homeyer, theory with Jadassohn, piano with Wendlind and composition with Reinecke. He had in the meantime to earn a living for his mother and for himself, which he did as an orchestra musician, playing in restaurants, at which time he also carried on his composition. The character of these works resulted in having his scholarship extended by two years.

He made a concert trip to Cologne, Munich and Hamburg, which was very successful. His first real professional engagement was at Magdeburg in 1902 as a teacher. His contract here was conditional upon his using a double name. His own name was Karg. He did not remain here long. Then he had an unhappy love affair which resulted in his withdrawing from public activities for a year. He had not yet decided whether to become a pianist or a composer. A meeting with Edward Grieg about this time led him to devote his life to composition. Grieg's influence brought about the publication of his first compositions in 1904. He was offered a life contract by Simon, a Berlin publisher, who, in rapid succession, published his songs, organ and piano pieces.

Karg-Elert took up composition for the organ rather late. Reger, who was living in Leipzig and who was four years older than Karg-Elert, influenced him to write for the organ. His organ works were valued especially in Switz-

erland, England, America and Australia.

In 1909 he declined an offered tour in the United States in order to devote his time to composition. His sixty-six "Chorale Improvisations" were written at this time. Recitals were given in London, devoted exclusively to the works of Karg-Elert, by Eaglefield Hull, also by Palmer Christian and Lynnwood Farnam in America. He was given the degree of doctor of music by the Royal College of Music, London, in 1919.

Karg-Elert volunteered at the outbreak of the war and was given direction of a regimental band, where he said he learned much more than at the writing desk. He even composed a good deal during this war period. He is also supposed, at this time, to have been at work on his book, "Modern Sound and Tonality."

Karg-Elert had two ambitions, of which the first was to be an organist in the city of Leipzig. This was never realized. The second ambition was to teach composition in the Leipzig Conservatory, which ambition he did realize, as he was head of the school of composition at this institution at the time of his death. He succeeded Reger in 1919 as teacher of composition at the Leipzig Conservatory.

All Karg-Elert's great compositions for the organ were written away from an organ and at his desk.

Most of us in America are more or less familiar with his unfortunate visit to this country in 1932. It undoubtedly hastened his death. He was afflicted with Bright's disease, angina pectoris and a blood pressure of 240, which, to say the least, entitled him to every consideration. He was totally unacquainted with the organs of America as far as a practical acquaintance was concerned. His time for practice on the various organs played was marked by interruptions, awkward hours and limited time. He naturally looked for the characteristics of the German instruments, with which he was more familiar, and, failing to find them, made use of the nearest qualities, which produced results which were, to say the least, unfamiliar to our ears. My personal observation disclosed the fact that he was handicapped by no lack of technique. I believe he suffered much in loss of prestige through lack of understanding of our instruments and on account of possible disappointment that he did not register precisely as is done here.

We read of composers of former years who were held in small esteem, who were severely criticized, who lived and died under the handicap of perpetual financial embarrassment; and we wonder how their neighbors were so lacking in recognition of the genius of one so near to them, and think perhaps we would behave otherwise; but the same thing has happened again right here with us, and it is my great regret that this inspired genius took back to Germany the recollection of so unhappy an experience in America.

I had the very great honor of a personal visit from him at my home, where his accounts of various adventures he met in this country were so delightfully humorous and entertaining that he kept the guests whom I had invited to meet him convulsed. He was a born comedian, with an exquisite sense of the ridiculous. Dr. and Mrs. Carl McKinley acted as interpreters on this occasion. I could not bear that Dr. Karg-Elert should return to Germany without some idea of the way his music was performed by our American organists and so I arranged for him to be present at St. Thomas' Church in New York City, where Charlotte Lockwood, Andrew Tietjen and Paul Calloway came to meet him and to play some of his compositions. This was made possible through the always generous, always friendly Dr. Tertius Noble. I do not recall just which of the three young organists played Karg-Elert's "O Gott, Du Frommer Gott," which was dedicated to his mother. I do remember that it was most beautifully registered and played in a way that left no room for improvement, and that Karg-Elert was deeply moved by it. His only comment was: "Meine liebe Mutter!" The "Soul of the Lake" followed, played by Charlotte Lock-

wood. Those who have heard this composition as she plays it will know what she did with it. At the conclusion of this piece Dr. Noble asked Karg-Elert what he thought of it. He replied: "It is better than it is." Paul Calloway followed with "Jerusalem, Thou City Built on High," an extraordinary virtuoso piece, both as to composition and performance. Andrew Tietjen played, I believe, his chorale prelude "In dulci Jubilo." I need not say that Karg-Elert expressed himself in deep gratitude for what these three young American organists did for him. I have reason to know that he remembered it, and I am sure that they will not forget the hour when they entertained Karg-Elert with his own music.

I once asked Karg-Elert how he was able to write such colorful music in view of the fact that the German organs with which he was familiar are without the color so characteristic of the instruments of America. He replied: "I have studied the specifications of the American organs for years, and I wrote for them."

With reference to a report that Karg-Elert is practically unknown in his own country he told me that one of his associate professors said one day, after hearing one of his harmonium pieces: "All Karg-Elert, why don't you get some of your music published; I like it very much."

I do not suppose there is one musician in ten who realizes the magnitude of the output of Dr. Karg-Elert. I have only a partial list of it available up to the year 1923, at which time there stood to his credit over 130 compositions for the organ and thirty-five works for the piano, many of which were for four hands. At that time he had 107 songs to his credit. How many of us have heard even one of these songs? There are listed twenty-five compositions for harmonium alone. I would suggest that some young organist who is desirous of a field to make his own look into these compositions for harmonium, which I venture to say will be found well worth while, and which may bring that humble instrument back into favor, especially as there are numberless combinations of instruments turned out by this same composer which might prove more than interesting for the concert platform, such as duets for harmonium and piano.

It is doubtful if any other composer has written for such a variety of instrumental combinations, among which are bass clarinet and harp; clarinet and piano; flute, clarinet, horn and piano; flute, oboe, English horn and clarinet; sonatas for clarinet and sonatas for the bassoon, and a large number of transcriptions for organ and various instrumental combinations of the works of Bach, Liszt, Brahms, Bruckner, Sibelius, Reger and Bizet.

One of his very last works is inscribed to Charlotte Klein, organist of St. Margaret's Church, Washington, D. C., published by the Arthur P. Schmidt Company of Boston. If anyone is looking for a brilliant recital piece I can recommend this "Rondo alla Campanella." It is full of pleasant surprises and opportunities for the virtuoso.

As Palmer Christian well says in a program note: "He contributed something to the organ of which it stood sorely in need."

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Samuel Eliezer

LINCOLN, NEB., M. T. N. A. HOST

Teachers, Headed by Riemenschneider,
Prepare for Convention.

The Music Teachers' National Association will convene for its fifty-fifth annual meeting at Lincoln, Neb., Dec. 27, 28, 29 and 30. President Albert Riemenschneider has been busy arranging the many details of the program and is able to announce the tentative schedule of events which promises a meeting of unusual excellence. Again, as last year, the National Association of Schools of Music will hold its meetings at the same place and time. Earl V. Moore, president of the N. A. S. M., will prepare certain features of the general program in the joint sessions of the two associations. The Nebraska State Music Teachers' Association, which for the last two years has enrolled a membership of over 1,000, has postponed its regular annual meeting and will join with the M. T. N. A. in the December convention. Miss Edith Lucille Robbins of Lincoln, president of the Nebraska Association, is also chairman of the M. T. N. A. local committee and with a group of representative musicians of that city is planning an elaborate series of musical programs for the evenings and for the "musical interludes" at the daily sessions.

President Riemenschneider of the M. T. N. A. has obtained the promise of the following musical educators, among others, to be present and help in the Lincoln program: Howard Hanson, John Erskine, Leon Sametini, Jacques Gordon, Rowland W. Dunham, Rudolph Ganz, Joseph Brinkman, William Arms Fisher, J. Lawrence Erb, Peter W. Dykema, James T. Quarles, Charles Sanford Skilton, James Francis Cooke, Ernest White and others.

SAMUEL ELIEZER, whose avocation is the organ, but who is a New York business man during the six days in which he serves Mammon, has begun a series of Sunday vesper recitals in a musical center of Paterson, N. J., the Broadway Baptist Church, where he presides over a three-manual Aeolian-Skinner. The programs of the first two of these recitals appear in the recital department of this issue. The initial recitals received the enthusiastic approval of large congregations.

Mr. Eliezer was born organism of the Paterson church since 1920. First he presided over a tracker organ. Then a Skinner instrument was installed and Gottfried Federlein of New York played the opening recital. In 1927 the church and the organ were destroyed by fire. A new edifice was built and in it was installed a larger instrument of the same make in 1928.

Samuel Eliezer was born in 1900 with a musical heritage, for his father in France was a tenor and composed songs for weddings and entertainments. His mother encouraged the musical talent of her seven children. Mr. Eliezer's first musical instruction was received from his oldest brother, who played the reed organ which his father purchased from the church when it was replaced by the "best pipe organ in town." Then the brother bought a piano and a violin for his own enjoyment and promised Samuel a quarter one day if he would learn the accompaniment of "The Rosary" so that he might play it with him. He also learned some accompaniments from "The Elijah" so that he could sing his favorite tenor solos. Later he studied piano under Professor John Mitchell, who was organist of his church.

At the age of 17 Mr. Eliezer began working in a New York office and in the evenings attended many recitals and symphonic concerts in Carnegie Hall, where his musical enthusiasm was kept alive. One night he attended a Lenten musical in the Tompkins Avenue Church, Brooklyn, and heard Lynnwood Farnam play the Dupré Toccata on "Ave Maria Stella." The brilliant rendition of that number on the magnificent organ left him petrified and he decided then and there to study the organ. He had taken only a few lessons from Harry J. Carl of Brooklyn when he was asked to play the evening service at his church in Paterson on short notice, and he has been "on the job" ever since then. That was in 1920.

Death of Thomas Herbert Spinney.

The Rev. Thomas Herbert Spinney died at Newborough Vicarage, Burton-on-Trent, England, recently. He was born in 1857 and held curacies at Hinksey (Berkshire) and Wallasey (Cheshire) and was instituted at All Saints', Newborough, in 1885. He was well known in the Midlands as an accomplished organ recitalist, and he also attained wide fame as a composer of carols, anthems and organ music.

Death of Alexander Pero.

Alexander Pero, organist of Our Lady of Grace Church, Hoboken, N. J., and director of the Edward MacDowell School of Music, which he founded, died Oct. 14. As music editor he was identified for a number of years with the University Society and also with J. Fischer & Bro., New York. Born in Schio, in the Providence of Venice, Italy, Mr. Pero received his early musical training in New York. Later studies were at the Leipzig Conservatory under Hans Sitt, Richard Hofmann and Max Reger.

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STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1933.

State of Illinois.

County of Cook, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, ascertained on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

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Managing Editor—None.

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2. That the owner is (if owned by a corporation) the name and address must be stated and also immediately thereupon the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given:

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3. That the known bondholders, mortgagees and other security holders or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association

or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

[Signed] S. E. GRUENSTEIN.

Sworn to and subscribed before me this 22d day of September, 1933.

[Seal] MILDRED BIRMINGHAM.
(My commission expires March 1, 1937.)

Oratorio Society Bach Festival.

Through its director, Albert Stoessel, the Oratorio Society of New York announces plans for the season, which are to include a Bach festival in the spring. The enlarged program is planned by the board of directors to celebrate the sixtieth anniversary of the society's founding by Leopold Damrosch. The anniversary program opens Dec. 27 with the Oratorio Society's 110th performance of "The Messiah" at Carnegie Hall. The culminating event of the season, the Bach festival, will be presented under Mr. Stoessel's baton with the full forces of the Oratorio Society augmented by the choristers of St. Thomas' Episcopal Church, the orchestra of the Juilliard School of Music and a score of brilliant soloists, including instructors and scholarship students of the school. The services of St. Thomas' boy choir are made available through the courtesy of Dr. T. Tertius Noble. The first of the festival concerts, May 1, will feature two cantatas and the Magnificat. On the two succeeding evenings (May 2 and 3) chamber music and organ works by Bach will be presented in two sessions—said to be the first uncut rendition in New York City—of "The Passion of Our Lord According to St. Matthew." Organists who will participate in the May festival include George William Volk and Hugh Porter.

At Christ Church, Cincinnati, the combined choirs under Parvin Titus' direction presented Harold Darke's cantata "The Sower" and Eric DeLamarter's solo cantata "Psalm 144" on Nov. 26. On Christmas Eve there will be a candle-light carol service, and Dec. 31 the Christmas Oratorio, by Bach.

Programs of Organ Recitals of the Month

Alfred Brinkler, Portland, Maine. Mr. Brinkler is giving a series of Sunday evening recitals at St. Luke's Cathedral in Portland and among his offerings have been these:

Oct. 22—Prelude to "Lohengrin," Wagner; Sonata No. 1, Borowski; "Dreams," Stoughton; Minuet, Clewell; Melody, Carpenter; "Evening Chimes," Wheeldon; March from "Lohengrin," Wagner.

Oct. 23—Chorale Prelude on "St. Ann," Noble; "Träumerei," Schumann; "Rigaudon," Lully; Chorale, Rogers; "Prière," Guilmant; Prelude in C sharp minor, Rachmaninoff; "Ave Maris Stella," Gaul; "Cotswold Air," Matthews; "Minuet l'Antico," Seeböck; Rhapsody, Silver.

Nov. 5—Sonata No. 1 (first movement), Guilmant; "Evening Chimes," Wheeldon; Largo from "New World" Symphony, Dvorak; "Variations de Concert," Bonnet; Arcadian Sketch, Stoughton; "The Nightingale and the Rose," Saint-Saëns; Fountain Reverie, Fletcher; Concert Overture, Rogers.

"Music of the Allies" was the subject Nov. 12 and Mr. Brinkler gave a program of works of composers for the organ in various nations, as follows: "A Song of Gratitude," Rosseter Cole; "A Song of Consolation," Cole; "Ave Maria," Bossi; Andante Cantabile, Tschaikowski; Adagio from Sixth Symphony, Widor; "Pomp and Circumstance" March, Elgar.

Parvin Titus, F.A.G.O., Cincinnati, Ohio. In a recital Nov. 6 at St. James' Church, Zanesville, Ohio, for the Central Ohio chapter, A. G. O., Mr. Titus played: Solemn Prelude, "Gloria Domini," Noble; "Schmücke Dich, O liebe Seele," Karg-Elert; Allegro Risoluto, Symphony 2, Vierne; Andante, "Grande Pièce Symphonique," Franck; Toccata in F, Bach.

Nov. 20 he presented this program at the Sixth Avenue Presbyterian Church, Birmingham, Ala.; Solemn Prelude, "Gloria Domini," Noble; Allegro Risoluto, Symphony 2, Vierne; Andante, "Grande Pièce Symphonique," Franck; Confidence and "Spinning Song," Mendelssohn; Toccata in F, Bach; Minuet and Trio, Wolstenholme; Cantilena, McKinley; Evening Song, Schumann; Finale in B flat, Franck.

Nov. 22 Mr. Titus gave a recital at the First Presbyterian Church, Laurel, Miss., and Nov. 23 one for the Philharmonic Club, Baton Rouge, La.

Charles Allen Rebstock, Cleveland, Ohio. Mr. Rebstock played the following selections at a vesper recital in the Church of the Covenant, of which he is organist and choirmaster, on Nov. 12: Chorales, "Herr Jesu Christ, Dich zu uns wend" and "In dir hab' ich gehoffet," Bach; Largo in E, Handel; Scherzo, Fourth Symphony, Widor; "Poemes d'Automne," "Lied des Chrysanthèmes" and "Matin Provençal," Bonnet; Overture, "Sakuntala," Goldmark; "Dreams," Stoughton; Toccata in E, Bartlett.

Healey Willan, Mus. D., Toronto, Ont. In the first recital of the season at convocation hall, University of Toronto, Oct. 31, Dr. Willan played: Overture to the Occasional Oratorio, Handel; Fugue on the Name "Bach," No. 1, Schumann; Sonata in A minor, Borowski; Melody, Guilmant; "Andante con Dolore," Mousorgsky; Toccata and Fugue in D minor, Bach.

Nov. 14 Dr. Willan played: Sonatina in A minor and Allegro moderato, Karg-Elert; Cantabile, Lemmens; Sonata in B flat, No. 4, Mendelssohn; Rhapsody, Howells; Prelude and Fugue in C minor, Willan.

F. Arthur Henkel, Nashville, Tenn. In a recital Sunday afternoon, Nov. 19, at Christ Church Mr. Henkel played: Concert Overture, Fricker; Three Mountain Sketches, Clokey; "Harmonies du Soir," Karg-Elert; "Thou Art the Rock," Mulet; Chorale Prelude, "Come, Thou Saviour of the Heathen," Bach.

Howard L. Ralston, Washington, Pa. In his "hour of meditation," as the Sunday afternoon organ recitals at the Second Presbyterian Church are designated, Mr. Ralston was assisted Nov. 5 by Marjorie Patterson and Alma Headley, violinists, in the following program: Toccata and Fugue in D minor, Bach; "Ich ruf' zu Dir, Herr Jesu," Bach; Largo, Vitaldi; Prelude, Clerambault; Minuet, Boccherini; Andante con moto (Fifth Symphony), Beethoven, and "Ave

Maria," Schubert (two violins and organ); "Oriental," Cui; "A Gothic Cathedral," Pratella.

Herbert Ralph Ward, New York City. Mr. Ward, organist and choirmaster of St. Paul's Chapel, included the following offerings among his Tuesday 1 o'clock recitals in November:

Nov. 14—Allegro Expressivo, William Boyce (1710-1779); "Fuga alla Handel," Guilmant; "Prelude Gothique," Ward; "The Angelus" ("Musica Divina"), Philip G. Kreckel; Prelude (Allegro), Homilius.

Nov. 21—Andante (Sonata 1), Borowski; "A Legend," Clokey; Chorale in E major, Luis De Freitas Branco; Andante quasi Allegretto (Symphony 5), Widor.

Nov. 28—Chorale Prelude, "Blessed We Are Here," Bach; "Nef" ("Esquisses Byzantines"), Mulet; "Les Flutes," William Defesch; "Kyrie Eleison," Reger; Toccata and Fugue in D minor, Bach.

Eda E. Bartholomew, Atlanta, Ga. In a benefit concert at St. Mark M. E. Church, South, Nov. 7 Miss Bartholomew was assisted by Priscilla Loemker, cellist, and T. Stanley Perry, tenor. The organ selections were the following: "Thou Art the Rock," Mulet; Autumn Poem, "Song of the Chrysanthemum," Bonnet; "Speranza," Yon; "At the Concert," Borodin; "Angelus," Liszt; Finale, Symphony No. 1, Vierne.

M. Ida Ermold, Baltimore, Md. Miss Ermold played a program in a lecture-recital for the Baltimore N. A. O. chapter at the Harlem Park Methodist Church Oct. 30, her subject being "The Sonata in Organ Literature." The selections used were: "Sonata da Camera" (five movements), Handel; Sonata No. 6, Mendelssohn; Sonata No. 119 (Preludio), Sonata No. 148 (Cantilena) and Sonata No. 119 ("Marcia Religiosa"), Rheinberger; Sonata-Rhapsody ("Evensong"), Cardyn; Sonata No. 5 (Scherzo), Guilmant; Sonata No. 1 (Fugue and Scherzo), and Sonata No. 3 (Cantilene), Rogers; Sonata No. 3 (Andante Maestoso and Allegro Brillante), Borowski.

Edward Eigenschenk, Chicago. Among Mr. Eigenschenk's programs in the afternoons of organ music at the University of Chicago Chapel have been the following:

Oct. 26—"Canyon Walls," Clokey; Intermezzo, Rogers; "Carillon," Sowerby; "Fantasia Petite," Ceiga; Intermezzo, DeLamarre; Fanfare, Shelley.

Oct. 31—Concert Piece, Parker; "Sera-phic Chant," Lily Moline Hallam; Scherzo, Vierne; "March of the Night Watchman," Bach-Widor; Pastoral, Bonnet; "Nun dankt alle Gott," Karg-Elert.

Nov. 1—Ciaccona in D minor, Pachelbel; "May Night," Palmgren; Allegretto, Guilmant; "Lotus Land," Scott; "Pièce Her-ooïque," Franck.

Oct. 24 Mr. Eigenschenk played Widor's Fifth Symphony and Oct. 17 he gave a Bonnet program.

James Christian Pfohl, Davidson, N.C. Mr. Pfohl opened a recital series at Davidson College, of which he is director of music, with a program played Oct. 19 in the Chambers Auditorium. His selections included: Largo ("Xerxes"), Handel; Prelude, Clerambault; Symphonic Chorale on "Ach, bleib mit Deiner Gnade," Karg-Elert; "Vision," Rheinberger; Londonderry Air, Traditional Irish; Prelude and Fugue in D major, Bach.

Miss Portia Sarvis, New York City. Miss Sarvis gave a recital Aug. 4 on the new Aeolian-Skinner organ at the University of Minnesota and played the following selections: Allegro (Symphony 6), Widor; Reverie, Dickinson; Toccata and Fugue in D minor, Bach; "Forlante," Aubert; "Pièce Heroïque," Franck; "Flight of the Bumble-bee," Rimsky-Korsakoff; "The Nightingale and the Rose," Saint-Saëns; "Canyon Walls," Clokey; "Dance of the Candy Fairy," Tschaikowski; "Song of the Basket-weaver," Russell; "Carillon de West-minster," Vierne.

Wilhelm Middelschulte, LL. D., Chicago. In a recital at Concordia Seminary, St. Louis, Nov. 24 Dr. Middelschulte presented the following program: Chromatic Fantasie and Fugue, Bach; Chorale Preludes, "Wachet Auf" and "Ich rufe zu Dir," Bach; Adagio from Toccata in C major and Toccata in F major, Bach; Andante Cantabile from Sonata in D

minor, Scholten; "Cosmic Quest," Berthelsen; "Agnus Dei," Stelzer; Theme, Variations and Finale, Thiele; "Dreams," Wagner; Passacaglia, Middelschulte.

Robert N. Platt, Brooklyn, N. Y. Mr. Platt, organist and director at the South Congregational Church, gave a recital to rededicate the organ just rebuilt by the Aeolian-Skinner Company on Nov. 22 and played these selections: Fantasie and Fugue in G minor, Bach; Allegro Moderato, Fourth Organ Concerto, Handel; Canon in B minor, Schumann; Two Movements, First Symphony, Vienna; Intermezzo, "Storm King" Symphony, Dickinson; "Thou Art the Rock," Mulet.

Mark Wisdom, Detroit, Mich. As guest organist at Christ Church, Cranbrook, Sunday afternoon, Nov. 12, Mr. Wisdom played a program which contained Dr. J. Lewis Browne's "Ave Maria," in memory of the composer. The list of selections of Mr. Wisdom was as follows: "Hour of Consecration," Bossi; "Musette en Rondeau," Rameau; "Ave Maria," Browne; "Chant for Dead Heroes," H. G. Gaul; Chorale, "Jesus, Joy of Man's Desiring," Bach; "Flat Lux," Dubois.

Arthur R. Croley, Toledo, Ohio. In a recital at the Toledo Museum of Art Sunday afternoon, Nov. 5, Mr. Croley played: "Psalm XIX," Marcello; Prelude, Corelli; "Minuet e Gigue en Rondeau," Rameau; Fantasie and Fugue in C minor, Bach; Fantasia in A, Franck; "Sonata Eroica," Jongen; "Pantomime," Jepson; Suite, "A Chinese Garden" (MS.), DeLamarre; Communion for the Midnight Mass, Huré; Finale (Symphony 6), Widor.

Palmer Christian, Ann Arbor, Mich. In a recital for the Pennsylvania A. G. O. chapter at the University of Pennsylvania in Philadelphia Dec. 5 Mr. Christian will present a program made up as follows: "Psalm XIX," Marcello; Prelude, Corelli; "Minuet e Gigue en Rondeau," Rameau; Fantasie and Fugue in C minor, Bach; Fantasia in A, Franck; "Sonata Eroica," Jongen; "Pantomime," Jepson; Suite, "A Chinese Garden" (MS.), DeLamarre; Communion for the Midnight Mass, Huré; Finale (Symphony 6), Widor.

Alexander Schreiner, Los Angeles, Cal. Mr. Schreiner gave his sixth Sunday recital of the present school year at the University of California, Los Angeles, Oct. 29, playing the following program with the assistance of Sven Reher and Edgardo Acosta, violinists: "Grand Chorus Dialogue," Gigout; "Kol Nidrei," Bruch; Canon in B minor, Schumann; Canon in B major, Schumann; "Toccata Jubilant," Diggle; Concerto in D minor for two violins and organ, Bach; Introduction to Third Act of "Lohengrin," Wagner.

For his Sunday recital Nov. 5 Mr. Schreiner prepared the following list of offerings, with the assistance of Welma Souvageot, pianist: Chorale, "A Rose Breaks into Bloom," Praetorius-Brahms; Minuet, from "Berénice," Handel; "Westminster Chimes," Vierne; Good Friday Music, from "Parsifal," Wagner; Concerto for Pianoforte and Orchestra in A minor, Grieg.

Walter Hirst, A. A. G. O., Warren, Ohio. Mr. Hirst's recitals at Christ Episcopal Church once a month on Sunday evenings are drawing large audiences. Assisting soloists are scheduled for every recital. The organ is an Austin three-manual. Mr. Hirst's program Nov. 19, in which he was assisted by Mrs. Charlotte Demuth Williams and Miss Betty Williams, violinists, was as follows: Chorale Prelude on "Darwell," Darke; "Romance," Sibelius; Adagio (Double Concerto for Violins), Bach, and Sonata in G minor, Handel (Mrs. Williams and Miss Williams); Berceuse, Sealy; "Hymn of Glory," Yon.

On Oct. 15 Mr. Hirst played: "Rustic Dance" and "Sunset," from Pastoral Suite, Demarest; "Pensee d'Automne," James; "Indian Flute," Held; "In Tadoussac Church," Chadwick; "A Song of Gratititude," Cole.

Casper P. Koch, Pittsburgh, Pa. Among Dr. Koch's most recent offerings in the Sunday afternoon recitals at Carnegie Hall, North Side, have been the following:

Oct. 15—"Variations de Concert," Bonnet; "In Elysian Fields," from "Orpheus," Gluck; Fugue in G minor, Bach; "Praeludium," Bruckner; March on a Theme by Handel, Guilmant.

Oct. 22—Overture to "Mignon," Thomas; Adagio from Clarinet Concerto, Mozart; Toccata from Third Sonata, Rene L. Becker; Alla Schubert, "When the Day Departs," and Alla Weber, "Concertino for Clarinet Solo," Karg-Elert; "Song of India," from "Sadko," Rimsky-Korsakoff; Triumphal March from "Sigurd Jorsalfar," Grieg.

Oct. 29—Overture to "Oberon," Weber; "Am Meer," Schubert; Swedish Wedding March, Södermann; "Goblin Dance," Dvorak; "Will-o'-the-Wisp," Nevin; "In the Church," Novak; Offertoire in D minor, Batiste.

Wagner; "Clair de Lune," Karg-Elert; Pedal Solo, Peele; "Night," Cyril Jenkins.

Howard E. Brewer, Hartford, Conn. Mr. Brewer played a recital at the First Presbyterian Church Nov. 16, making use of the following compositions: "St. Ann's" Fugue, Bach; Chorale Prelude, "Have Mercy upon Me, O Lord," Bach; "Forest Scene," Lemare; Sonata No. 1 (three movements), Borowski; "The Swan," Saint-Saëns; "Will-o'-the-Wisp," Nevin; "Song of Autumn," Stoughton; Toccata in G major, Dubois.

Leslie Grow, Burlingame, Cal. Mr. Grow, assisted by Lucretia Evans Grow, contralto, gave a recital at the First Methodist Church Nov. 13. The organ numbers were: "Piece Heroïque," Franck; Cantabile, Franck; Fantasia and Fugue in G minor, Bach; "Clair de Lune," Karg-Elert; "Ronde Française," Boellmann; "Ave Maria," Schubert; First Organ Sonata in D minor, Guilmant.

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Programs of Organ Recitals of the Month

Gordon Balch Nevin, New Wilmington, Pa.—In a recital at Westminster College Nov. 7 Mr. Nevin played: "Overture Triomphale," Ferrata; "Valse Mignonne," Rebikoff; "Sonata Tripartite," Nevin; "Kamennoi Ostrov," Rubinstein; "Paradise," Krakauer-Kreisler; Good Friday Spell, from "Paradies," Wagner; "The Music Box," Laddoff; Five Pieces from "Water Music," Handel.

George M. Thompson, Greensboro, N.C.—Mr. Thompson gave the first of his historical recitals for this year at the Woman's College of the University of North Carolina Nov. 12, presenting a Bach program. Mr. Thompson played: Prelude and Fugue in B minor; Arioso, from "Capriccio on the Departure of a Beloved Brother"; "Tidings of Joy," from Christmas Cantata; Sonatina, from Cantata "Gottes Zeit ist die allerbeste Zeit"; Prelude and Fugue in E minor; Chorale Preludes, "Wachet auf, ruft uns die Stimme" and "Das alte Jahr vergangen ist"; Fantasia and Fugue in G minor.

Isa McIlwraith, New York—Miss McIlwraith is giving a series of six recitals Sunday afternoons at 3 o'clock in Plymouth Church, Brooklyn, from Nov. 12 to Dec. 17. Her initial program, on Nov. 12, included: Prelude Heroic, Faulkes; Chorale Prelude, "From God I Ne'er Will Turn Me," Johann Michael Bach; Air from "Orpheus," Gluck; Prelude, Clerambault; Cantabile a Mesto, Haydn; "Carillon," Sowerby; Four Preludes on Tunes from the English and Scottish Psalters, Charles Wood; Prelude on the Welsh Hymn-tune "Hyfrydol," Vaughan Williams; "The Swan," Saint-Saëns; Andantino, Franck; "Ave Maris Stella," Op. 18 (Second Verset, Third Verset and Finale), Dupré.

Nov. 26 Miss McIlwraith played: Prelude in C minor, Bach; Two Chorale Preludes on "Blessed Jesu, at Thy Word," in G major, Bach; Largo from "Xerxes," Handel; Sarabande, Corelli; "Rochester Bells," F. H. Wood; Two Preludes on Tunes from the English and Scottish Psalters, Charles Wood; Pastorella in A flat, Wareing; "Sur un Theme Breton," Ropartz; Preludes on Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Chorale Improvisation, "I Thank Thee, Dear Lord," Karg-Elert.

Elizabeth MacPherson Kister, Philadelphia, Pa.—In a recital at the Princeton Presbyterian Church Oct. 25 Mrs. Kister presented a program made up as follows: "Prière," Jongen; Four Chorale Preludes, Bach; Prelude and Fugue in C major, Bach; Pastorale, Franck; "Epilogue," Willan; "Carillon," Sowerby; Humoresque ("L'Organo Primitivo"), You; "Meditation a Sainte Clotilde," James; Finale in D, Lemmens.

Charles E. Vogan, Grand Rapids, Mich.—The following program was played at the Central Reformed Church Sunday evening, Oct. 8, by Mr. Vogan: Chorale Prelude No. 11, Brahms; Prelude, Fugue and Chaconne, Buxtehude; March in C minor, G. W. Andrews; Reverie, Dickinson; "Moment Musical" in F minor, Schubert; "Canyon Walls," Clokey; "Romance sans Paroles," Bonnet; Finale from Fourth Symphony, Widor.

Miss Nestor Williams, F. A. G. O., Columbia, Mo.—Miss Williams gave a program for the Pro Musica of Stephens College at the Missouri Methodist Church Sunday afternoon, Oct. 29, playing the following compositions: Fantasy on Welsh Tune, "Ton-y-Botei," Noble; Aria (from Tenth Concerto), Handel; Canon in B minor, Schumann; Passacaglia in C minor, Bach; Adagio and Postlude, Vierne; Allegro Vivace (from Fifth Symphony), Widor; "From the South," arranged by Gillette; Caprice, "The Brook," Dethier.

Federic B. Stiven, Urbana, Ill.—Professor Stiven played the University of Illinois Sunday recital Nov. 19, presenting these numbers: "Fiat Lux" and "In Paradisum," Dubois; Sonata No. 6, in D minor, Mendelssohn; Minuet, from "L'Arlesienne Suite" No. 1, Bizet; Andante Espressivo, from "Sonata Cromatica," "Alia Marcia" and "Drink to Me Only with Thine Eyes," Russell Hancock Miles.

Robert Smith, Terre Haute, Ind.—The Terre Haute Organists' Guild presented Mr. Smith in a recital at St. Stephen's Church on the afternoon of Nov. 12. He played this program: First Concerto (Al-

legro and Grave), Ernst-Bach; Fantasie in A, Franck; Scherzo, Fourth Symphony, Widor; "To an American Soldier," Thompson; "Pastel" in E minor, Karg-Elert; "Carillon," Sowerby; Prelude and Fugue in G minor, Dupré.

Harold F. Arndt, Allentown, Pa.—The following organ numbers were presented in the form of pre-service recitals on Sunday evenings in Dubbs Memorial Reformed Church by Mr. Arndt:

Oct. 15—Fantasia on "Duke Street," Kinder.

Oct. 22—Prelude in D minor (Dorie), Bach, and "In a Monastery Garden," Ketelyb.

Oct. 29—Sonata in D minor, Guilmant.

Nov. 5—Andante con Moto (Fifth Symphony), Beethoven, and "The Bells of Aberdovey," Stewart.

Nov. 12—"Hymn of Glory," Yon.

H. Velma Turner, St. Davids, Pa.—Miss Turner, assisted by Miss Dorothy Kulp, pianist, gave a recital of music for organ and piano at her studio on the afternoon of Nov. 4. Miss Kulp played a group of piano numbers and the organ program was as follows: Allegro Moderato, Faulkes; "Dreams," Stoughton; Chorale Prelude, "In dulci Jubilo," Bach; Adagio from Third Symphony, Saint-Saëns; Scherzo, Macfarlane; piano and organ, Concerto in G minor, Mendelssohn.

Dr. Alle D. Zuidema, Detroit, Mich.—Dr. Zuidema, of the Jefferson Avenue Presbyterian Church, played a recital under the auspices of the ladies' aid society of Central Methodist Church, Pontiac, Mich., Nov. 6. His program was as follows: Concert Overture in C minor, Faulkes; "On a Rainy Day," Zimmerman; "Dawn," Sheldon; Cantilena, McKinley; "Elfes," Bonnet; "Bagatelle," Hunt; Prelude and Fugue in C minor, Bach; Allegretto Grazioso, Holloway; Allegretto, Commette; "Allegro quasi Marcia," Cole, Miss Eloise Willis, flutist, was the assisting artist.

Stanley E. Saxton, Saratoga Springs, N. Y.—In an interesting program of music and poetry Sunday evening, Nov. 5, at Skidmore College, in which Joseph S. G. Bolton gave the poetic readings, Mr. Saxton and Mr. Bolton presented these offerings: "Carillon," Sowerby; poem, "Renaissance," Edna St. Vincent Millay; Chorale in A minor, Franck; poems, "A Consecration," John Masefield; "The Man with the Hoe," Edwin Markham; "The Sons of Martha," Rudyard Kipling, and "Prayer," Louis Untermeyer; "Up the Saguenay," Russell.

In his recital at the college Nov. 13 Mr. Saxton played: Largo in E, "Concerto Grossso," Handel; "Scheherazade," Rimsky-Korsakoff; Minuet from Fourth Symphony, Vierne; "Pomp and Circumstance," Elgar.

Albert Maurer, Mus. B., Fort Smith, Ark.—Mr. Maurer, organist and director at the First Lutheran Church, played these programs among others in his half-hour radio recitals in November:

Nov. 10—Festival Overture, Christiansen; Pastorale, Christiansen; Chorales, "Come Holy Ghost" and "Our Father, Who in Heaven Art," Bach; Allegro from Sixteenth Mass, Mozart; "Hallelujah Chorus," from "The Messiah," Handel.

Nov. 13—Program of compositions by Mr. Maurer: Allegro Moderato, "Hymn of Praise," "Evening Glow"; four selections from operetta "The Clock Mender."

On the evening of Nov. 10 Mr. Maurer conducted a Luther chorale song service at his church.

Albert Riemenschneider, Berea, Ohio.—For his vesper recital Dec. 3 at Baldwin-Wallace College Mr. Riemenschneider has prepared the following offerings: "A Joyous March" and "Carillon," Sowerby; Four Advent Chorales, Bach; Fifth Symphony, Widor.

Samuel Eliezer, Paterson, N. J.—Mr. Eliezer has inaugurated a series of vesper musicales Saturdays at the Broadway Baptist Church, of which he is the organist, presiding over a three-manual Skinner built in 1928. The first two programs drew large and appreciative audiences, assuring the success of the series. The programs are varied in order to appeal to differing tastes. Donald H. Speer, tenor, was assisting soloist at the

initial recitals and the organ programs were as follows:

Oct. 7—"Lamentation," Guilmant; "By the Brook," de Boisdeffre; Scherzo-Pastorale, Federlein; Prelude in C sharp minor, Rachmaninoff; "Evening Star," Wagner; Triumphal March, Grieg.

Oct. 21—Chorale and Menuet (Gothic Suite), Boellmann; "Echo Bells," Brewer; "Morning" ("Peer Gynt" Suite), Grieg; "The Swan," Saint-Saëns; Serenade, Schubert; "Finlandia," Sibelius.

Each program closes with a hymn played on the organ chimes.

Henry R. Toft, Jr., Perth Amboy, N. J.—In a recital at St. Peter's Episcopal Church Nov. 1 Mr. Toft played these compositions: Prelude and Fugue in D minor, Bach; "minster Chimes," Calver; Sonata in D minor, No. 1, Guilmant; Fugue, "Ad Nos ad Salutarem Undam," Liszt; "Laudate Dominum," Sheldon.

Dr. Ray Hastings, Los Angeles, Calif.—Numbers played by Dr. Hastings in recent popular programs at the Philharmonic Auditorium are: "Prayer" from "The Magic Flute," Mozart; "A Morning Greeting," Schubert; "By the Sea," Schubert; Elevation, Guilmant; Preludes, Numbers 6, 7 and 20, Chopin; "Celestial Triumphant," from "Mefistofele," Boito; "Prelude Solennelle," Hastings; "Moment Musical," Hastings; "Paean of Victory," Hastings.

Russell H. Miles, Urbana, Ill.—Mr. Miles' program for the University of Illinois recital Sunday afternoon, Nov. 12, was as follows: Sonata in E minor, Merkler; Prelude and Fugue in C major, Bach; Chorale in A minor, Franck; Nocturne, Borodin.

Edwin Stanley Seder, Chicago—Mr. Seder was guest organist at the University of Michigan in Ann Arbor Nov. 8 and played the twilight recital, making use of these compositions: Fantasia and Fugue in G minor, Bach; Trio from Secular Cantata "Was mir Behagt," Bach; Three Chorale Preludes (Op. 122), Brahms;

Scherzo from Sonata in C minor, Mark Andrews; "The Chapel of San Miguel," Incribed to Palmer Christian, E. S. Seder; Improvisation of an organ symphony.

D. A. Pressley, Columbia, S. C.—Mr. Pressley, organist and director at the Washington Street Methodist Church, conducted a beautiful service on the evening of Nov. 12 to commemorate Armistice Day. His organ selections included: "Song of Triumph," Zimmerman; "In Memory's Hour," Silver; Prelude on "America," Boslet; "At Evening," Kinder; Funeral March, Chopin.

Carl Wiesemann, Dallas, Tex.—In a recital at Denton, Tex., Sunday afternoon, Oct. 22, for the Texas State College for Women Mr. Wiesemann played: Aria, Tenaglia; Sonata, 4. first movement, Guilmant; Sonata, Op. 28, Andante, Beethoven-Kreiser; Fantasy on Two Hymn-tunes, McKinley; "Etude de Concert," Bonnet; Allegretto, Wolstenholme; "Romanza," Wolstenholme; Triumphal March, Hollins.

Ernest Prang Stamm, St. Louis, Mo.—In a recital at the Church of the Holy Communion Sunday evening, Nov. 12, in which he was assisted by his choir, Mr. Stamm played this list of selections before a large audience: Fantasia and Fugue in A minor, Bach; Seventh Sonata, Guilmant; "The Bells of St. Anne de Beaupre," Russell; Meditation, Read; Magic Fire Music from "Die Walküre," Wagner; "Scene Orientale," No. 1, Kroeger; "Pomp and Circumstance," Elgar.

Leta Gale, Colorado Springs, Colo.—Miss Gale, assistant organist at the Shove Memorial Chapel of Colorado College, gave the following program in a recital Oct. 4: Concerto in F, Corelli; Two Preludes on the Welsh Hymn-tunes "Hyfrydol" and "Rhosymedre," Vaughan Williams; Air and Trumpet Tune, Purcell; Fountain Reverie, Fletcher; Allegro Appassionato from Fifth Sonata, Guilmant.

[Continued on next page.]

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Recital Programs

[Continued from pages 26 and 27.]

Marcus Naylor, Warren, Pa.—In a recital Nov. 21 at the First Presbyterian Church Mr. Naylor played: Sinfonia from Cantata 29; Bach; Concerto in G minor, No. 3; Handel; Cantabile from Eighth Symphony; Widor; Finale from Second Symphony; Vierne; "Caprice Viennais," Kreisler; Berceuse, Dupré; Fantasia and Fugue on B-A-C-H, Liszt.

Jessie Craig Adam, New York City—In her half-hours of organ music Wednesdays at 5:30 at the Church of the Ascension Miss Adam recently has played: Nov. 15—Prelude in E minor, Dethier; "Lied des Chrysanthemes" and "Elfes," Bonnet; Fugue in G minor, Bach; "Benediction," Hollins; "The Bells of Ste. Anne de Beaupre," Russell.

Nov. 22—Fantasie, Beobide; "Legende," Clokey; Toccata-Prelude on Plainsong "Pange Lingua," Bairstow; "The Little Shepherd" and Prelude to "L'Enfant Prodigue," Debussy; "Electa ut Sol," Dallier.

Nov. 29—"The Nave," Mulet; Reverie on "University," Grace; Scherzo in G minor, Bossi; Madrigal; Scherak; Andante Recitative and Finale, Sonata 1, Mendelssohn.

Ruth Harsha, Mus. B., M. S. M., New York City—In a musical of the Sigma Alpha Iota national music fraternity for women at the Central Methodist Church, Brooklyn, Mrs. Harsha on Nov. 21 played these organ numbers: Toccata from Fifth Symphony, Widor; "Twilight at Fiesole," from "Harmonies of Florence," Bingham; Scherzetto, Vierne; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. With Louise Skoropat at the piano she also played Liszt's Concerto in E flat.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral Oct. 2 Mr. Kraft played: Overture to "The Mastersingers," Wagner; Adagio, Franck; Prelude and Fugue in A minor, Bach; "Carillon-Sortie," Mulet; "Dreams," Stoughton; Finale from Third Symphony, Vierne; Andante Cantabile from String Quartet, Tschaikowsky; "Toccata di Concerto," Lemare.

At Lake Erie College, Painesville, Ohio, where Mr. Kraft is director of music, he gave a recital Nov. 22 with the following program: Overture to "Tannhäuser," Wagner; Andante, Stamitz; Prelude and Fugue in A minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Caprice ("The Brook"), Dethier; "Melodrama," Guiraud-Kraft; "Carillon-Sortie," Mulet; "Candle Dance of the Brides of Cashmere," Rubinstein-Kraft; "Sunshine Toccata," Swinnen.

Robert L. Eby, Laramie, Wyo.—Mr. Eby, who is giving Sunday evening recitals at the Methodist Church, presented the following programs in October:

Oct. 8—Largo, Handel; "With the Shepherds," James; Andantino, Lysberg; "Prayer," Hager; Postlude in F, Phipps. Oct. 15—Prelude, Chopin; "Dawn," Mason; Processional March, R. Eby; Prelude No. 2 in A minor and Meditation in A flat, Lemaigre.

Oct. 22—Scherzo in G, Lemaigre; Intermezzo, Mascagni; Toccata, Widor; "Evening Prayer," Reinecke; "In the Afterglow," Strang.

Oct. 29—Festival Toccata, Fletcher; "Invocation" in F, Salomé; "Marche Solennelle," Lemaigre; Meditation, Eby; Funeral March, Guilmant.

Margaret Whitnay Dow, F. A. G. O., Tallahassee, Fla.—Miss Dow gave the first recital since her return from extended study in Europe at the Florida State College for Women Oct. 30, presenting these offerings: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Prelude and Fugue on B-A-C-H, Liszt; "Suite Bretonne," Dupré; Finale in B flat, Franck.

Walter Eichinger, Tacoma, Wash.—Mr. Eichinger, head of the organ department at the College of Puget Sound and choirmaster of Our Saviour's Lutheran Church, played a recital at his church on the evening of Nov. 5 in which he interpreted the following compositions: "Benedictus," Reger; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Prelude and Fugue in D minor, Bach; Sonatina from Cantata "Gottes Zeit ist die allerbeste Zeit," Bach; Chorale from Cantata, "Herz und Mund und Thun und Leben," Bach; "Carillon de Westminster," Vierne;

"Grande Piece Symphonique," Franck; Adagio (Symphony 6), Widor; Toccata, "Thou Art the Rock," Mulet.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh, director of music at Union College, who is playing recitals on Sundays at 4 o'clock, presented the following among his November offerings:

Nov. 5—Seventh Symphony, Widor; "Gymnopédie," No. 2, Eric Satie; "Phantom Waltz," Arensky; "Carillon," De Larmenter; Meditation from "Thais," Massenet; "Pomp and Circumstance," Elgar.

Nov. 12—Sinfonia from Cantata No. 29; Air for G String and Gayotte in B minor, Bach; "Landscape in Mist," Karg-Elert; "Gymnopédie," No. 3, Eric Satie; Berceuse and Finale from "L'Oiseau du Feu," Stravinsky; Largo from "New World" Symphony, Dvorak; Finale, Dvorak.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's programs at Shiloh Tabernacle, broadcast by station WCBD, have been these:

Sunday morning, Nov. 5—Chorale Prelude on "Rockingham," Noble; Toccata from Fifth Symphony, Widor; "Harmonies du Soir," Karg-Elert; London-derry Air, Folksong; "Chanson," Friml.

Sunday morning, Nov. 12—"The Question and the Answer," Wolstenholme; "L'Organo Primitivo," Yon; "Ave Maria," Arkadelt-Lisz; "Prayer and Cradle Song," Moline.

Edward G. Mead, F.A.G.O., Oxford, Ohio—In a faculty recital of Miami University at the Memorial Presbyterian Church Nov. 12 Mr. Mead played a program of works of contemporary composers, made up as follows: Prelude and Fugue in C minor, Bingham; "Songe d'Enfant," Bonnet; Canon from "Storm King" Symphony, Dickinson; Chorale Fantasia on "Ye Holy Angels Bright," Darke; "Indian Serenade," Vibbard; "Water Sprites," Nash; "The Chimes of St. Mark's," Russolo; Scherzo from Symphony, Op. 14, Barnes; First Symphony, Allegro Vivace and Andante, Vierne; Finale from Sixth Symphony, Widor.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

Nov. 5—Concert Etude on "Salve Regina," Raffaele Manari; Chorale Improvisation on "Lo, How a Rose e'er Blooming," Ralph E. Marrott.

Nov. 12—Aria and Finale from Sixth Symphony, Vierne.

Nov. 19—Concert Overture No. 1, Wolstenholme; "Souvenir" (Seven Pieces), Dupré.

Nov. 26—Prelude on an Orlando Gibbons Theme, C. V. Stanford; Scherzo, Manari.

Ray Berry, Sioux Falls, S. D.—Among the recent programs broadcast by Mr. Berry from station KSOO have been these:

Oct. 15—"Grand Chœur Dialogue," Gigout; "Song of the Basket Weaver," St. Lawrence Sketches, Russell; Chorale, Honegger; "Hop-o'-My Thumb" ("Ma Mere l'Oye"), Ravel; Prelude to "The Afternoon of a Faun," Debussy; "Carillon de Westminster," Vierne.

Oct. 22—"The Mirrored Moon" and "The Sun's Evengson," Karg-Elert; "Le Petit Berger" and "La Fille aux Cheveux de Lin," Debussy; Toccata and Fugue in D minor, Bach.

Oct. 29—"Told by the Campfire," Goodwin; "Requie du Pecheur" ("El Amor Brujo") and "Pantomime," de Falla; "Eventide," Fairclough; Rhapsody, Silver.

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Courboin in Recital at Wanamaker Store Evokes Enthusiasm

Mrs. Marie M. Hine



On Saturday, Nov. 4, I had the privilege of listening to Charles M. Courboin in a recital at the Wanamaker Auditorium in New York. There was a very large attendance and only on rare occasions do I remember ever seeing an audience quite so enthusiastic at an organ recital. It reminded me of the spontaneous enthusiasm at classic sports events.

Mr. Courboin opened his program with the "Grand Chœur Dialogue" of Gigout, a fitting opening. Next came the Cantabile of Franck, which was played with much feeling and sensitive coloring. It was Franck with all the subtle beauties of the modern organ which Courboin senses to an altogether uncommon degree. The shading particularly was so deftly done that all evidence of mechanical operation was avoided. Next came the famous Chorale No. 3 of Franck, superbly performed. After a short intermission the artist gave a colorful rendition of Alexander Russell's "Song of the Basket Weaver." After this came a Sketch by Schumann, which Courboin could well have repeated, judging from the applause. Next he offered the Overture to the Occasional Oratorio, by Handel, which was played in a dignified and vigorous fashion. The Adagio was a revelation even to Handel enthusiasts. It reminded one of the beautiful slow movements of Bach, as played by an orchestra. After another intermission "The Afternoon of a Faun" by Debussy was played. I want to make special mention of this most remarkable transcription. To me it sounded better than I have heard it played by an orchestra. It was as marvelous a tone picture as I have ever heard on an organ, and again, as in all Courboin's playing, the mechanical manipulation of the organ was entirely absent. The audience applauded so long that Mr. Courboin bowed about twenty-five times. The program was concluded with the Passacaglia and Fugue in C minor by Bach, which was played with dignity and stupendous climaxes.

Tremendous applause was evoked by this noteworthy program. Then started a long series of encores. Courboin surprised and delighted his audience by playing first the Toccata and Fugue in D minor of Bach. It brought the audience to their feet. Next he played the sparkling Allegretto by Dr. Boeck. Then he played Bloch's Serenade, and the Toccata by Widor was offered as a fitting conclusion.

Mr. Courboin has developed something I did not find in him before—a sort of mellowed maturity which inspires his audience.

CHARLES HENRY FREEMAN, JR.

ACTIVITIES IN MILWAUKEE.

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Nov. 19.—An interesting piano and organ recital—interesting because it was so varied—was presented at the Kenwood M. E. Church, Oct. 22. Hermann A. Nott is the organist. Dorothy Heath Pell, pianist, and Mr. Nott, played the Rhapsody by Demarest. Arthur Schnuelle, pianist, and Mr. Nott played the Rhapsody "Meditation" by Harrat. "My Heart Ever Faithful" was sung by Jeannette Sofia, soprano. Genevieve Litscher played the Reverie by Dickinson. Mrs. Victor Maves, pianist, and Victor Maves, organist, played two piano-organ compositions—the first, "Romance," by Sibelius, the second "Konzertstück," by Weber. Irma Nemetz, pianist, played the Prelude from the Suite for Violoncello by Bach. Walter Ihrke, pianist, played his own composition, a Nocturne, and Milton Johnston, pianist, played a concerto by Mana-Zucca.

A series of musical vespers at Bethany Presbyterian Church was inaugurated Oct. 22 by Gladys M. Evans, organist, and Mildred Catenhusen, cellist.

Harold Albers, organist, with other soloists and the mixed choir of the

church, presented a program Oct. 29, at Cross Lutheran Church. Mr. Albers' numbers were: "Variations de Concert," Bonnet; Evening Song, Baird, stow, and "St. Lawrence" Sketches, by Russell.

The choirs of the Sherman Park Lutheran Church, Arthur E. Bergmann organist-director, were heard in a vesper service Oct. 29. Mr. Bergmann played: Toccata in D minor, Bach; Cantabile, Nevin; Fountain Reverie, Fletcher; Largo, Handel.

On Nov. 19 at the Kingsley M. E. Church Arthur H. Arneke, organist, played the following numbers during vespers: Finale, Act. 2, "Madame Butterfly," Puccini, and Toccata, Roپart. Mrs. Alfred Heiden, regular organist at the church, played: "Romance" in D flat, Lamare, and Andante Maestoso, Borowski.

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Loud-Speaker Set Solves Vexing "Pro" and "Re" Problems

By STANLEY R. AVERY
[Organist and Choirmaster of St. Mark's Episcopal Church, Minneapolis.]

Possibly nothing is more bothersome to many choirmasters than a successful handling of the processional and recessional hymns. In church marching and singing do not go together any too well; for the step should not be military, while the hymn is usually *alla marcia*. To me nothing is more out of place than the rigid keep-step of some choirs and the side to side sway often observed is disconcertingly irreverent.

But the step is not as important as the necessity for keeping with the organ in time and pitch, and the difficulty here lies mainly with church construction. Organ position is seldom considered by architects and a proper assembling-place for the choir is usually the least considered of all. The result is that before the processional the choir gets together where it can and that is too frequently a most inconvenient place. Some processions start in basements, some in entrance lobbies at the west end of the church and nearly all in remote corners or halls removed from the organ. At least, the organ tone can at best but sift through to the singers.

This is our case at St. Mark's, Minneapolis, and for years we had to contend with the problem of so playing the hymn, after the "giving out," that organist and choir could hear each other. The processional hall is separated from the church by a solid outside wall pierced by a none too spacious doorway. With this closed the organ tone is almost *nil* and when the choir is singing, even with the door open, the organ is an absolute minus quantity. Attempts to require singers, the men especially, to remain silent until they had come within hearing of the organ were not satisfactory; nor was the practice of commencing the processional softly, since our clergy desire something solid as an introduction to the service. There has never been this difficulty with the recessional, as it is finished unaccompanied.

Modern science has now come to the rescue and our troubles are over. About a year ago we put in a microphone, amplifier and loud-speaker set which serves our purpose superbly. Installed above head height in the processional hall and adjusted to a good, solid *forte*, it brings the organ to the choir. The "mike" is in the choir swell-box and there is a control switch at the console. As the opening and closing of our service are unique in Episcopal usage, I will describe in detail how I handle loud-speaker and organ.

The service opens with a *sung* processional prayer. After the organ prelude, and sometimes before it, I throw on the loud-speaker, swell to choir and swell and choir to great and modulate softly on the choir (only manual with stops drawn) into the key of the prayer. This gives warning to any in the hall that the service hour is near. I watch for a flash from the choir, which means: We are ready, are you? And as soon as I come to rest in the key of the prayer, I return the flash. The prayer is then sung *a cappella* under the direction of the baritone soloist. This over, I modulate quickly and quietly to the key of the processional and give it out briefly with the choir swell-box closed. This keeps the giving out unobtrusive to the congregation, but firm to the choir. We then take up the processional together.

When the doors are opened I open the choir swell (already full without reeds) and add to the swell organ *poco a poco* as that division is nearest the processional. About the beginning of the second stanza I go to the great and continue increasing. All this time the loud-speaker has been going strong and the choir has had unbroken support.

Our service closes with the benediction after the recessional, followed by the sevenfold amen. As the choir marches out I gradually withdraw the organ and throw on the loud-speaker, which has been silenced during the service. If the final hymn is in D, D flat, A or A flat I leave the choir to start the amen alone; if the hymn is

in a remote key I modulate softly on the choir, swell closed, to the amen key, which the choir gets through the loud-speaker. In any event, I flash a signal that the benediction is over and the baritone soloist conducts the seven-fold. I sound three chime notes—dominant, dominant, tonic—and modulate to the postlude.

After a year's experience I can recommend the loud-speaker as a real solution where "pro" and "re" difficulties exist.

Outlines a Modern Choir.

Philadelphia, Pa., Nov. 6.—Editor of THE DIAPASON: I read your editorial in the November issue on "fads" in church music, in special the reference to the volunteer choir. I am not favorable to a volunteer choir; I have never had one in my career, but I am favorable to entirely different arrangements about church music from those that have, in general, been maintained in the past. Undoubtedly the general financial situation has caused a leaning to volunteer choirs.

In order to secure adequate church music the equipment must be adequate. One rehearsal a week with either paid or volunteer singers is insufficient. Naturally boy choirs regularly have more than one. I am not considering them at present. Either the church must equip the singer or the singer must come fully equipped elsewhere. A few of the large churches do have two rehearsals a week and pay their singers. Such singers are chosen, then, for a good voice and perhaps some ability to read music. Under a capable leader this method ought to produce good results, but it can only be used where a large appropriation is available.

The other method would be to secure as musical director a person fully equipped musically, and then organize choir without compensation, but with vocal lessons, musical theory, piano lessons, musical lectures, etc., in return for participating in the choir. The plain old-fashioned volunteer choir never was successful and the leader, in most instances, at least, was not equipped musically. At best he satisfactorily played the organ. The singers in such a choir as above would receive much more in return than they would were they paid the traditional chorus salaries in churches. They would have at least two rehearsals a week and the musical director would know each week just what condition each voice was in and, further, how each was progressing in musical theory, ear training, sight-singing, etc., or in organ or, perhaps, piano. Obviously such an organization, properly guided, would be definitely headed toward success and good church music. It would not be static. If this is a "fad" it is surely a good one!

No conductor would prefer amateurs to finely trained musicians, but under most conditions and appropriations it is impossible to assemble such a group and further train them to the needs at hand. Therefore the next best results will be obtained as outlined above, except that the start will be more difficult and the progress slower at first, but there will be definite and continuous progress.

N. LINDSAY NORDEN.

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NOTES FROM PHILADELPHIA.

By DR. JOHN M'E. WARD

Philadelphia, Pa., Nov. 21.—An all-Bach concert was performed in Nevil Memorial Church of St. George, Ardmore, by the Bach Society of Delaware County on Nov. 16 under the guidance of James A. Nash, with Alexander J. McCurdy as organist. Mr. McCurdy also played several organ solos.

The combined choirs of Trinity Reformed and St. Michael's Lutheran Churches, under the direction of William T. Timmings, with Eleanor A. Sibre at the organ, gave Matthews' cantata, "City of God," at the former church on Nov. 8, before a capacity audience.

A series of weekly Thursday afternoon recitals at Girard College by Harry C. Banks Jr., is being arranged beginning Dec. 14.

Ernest White's recitals at St. James' are proving to be most successful. Bach and French music are featured and all the chorale preludes of the former are included.

St. Luke and Epiphany afternoon recitals have been resumed, with Harry A. Matthews and various instrumental guest artists, and a full choir. For many years this choir has been noted for the excellence of its musical standards, which are to be maintained during the coming winter season.

On Nov. 5 Harold Richey, organist of the Second Baptist Church, Germantown, gave a Russian program as follows: "Hymn to the Trinity" Tschaikowsky; "Cherubic Hymn" Bortniansky; "A Legend" Tschaikowsky; "Nunc Dimittis" Kastalsky. The organ numbers were: "The Nightingale," Rimsky-Korsakoff; "Andante from 'Symphonie Pathétique,'" Tschaikowsky; Allegro Maestoso, Vodorinski.

Rollo Maitland was organ soloist at a musical given by the choir of First M. E. Church, Haddon Heights, N. J., on Nov. 15. John H. Heckmann is organist and choirmaster.

An Armistice Day musical service at St. Matthew's Episcopal Church was presented Nov. 12 by the quartet and choir under the guidance of Roma E. Angel, organist. "Rest in Peace," Schubert; "Souls of the Righteous," Banks; "God's Peace Is Eternal," Grieg, and Harry Matthews' "Recessional" were the offerings.

The sixty-fifth recital of the A. O. P. C. will be played Nov. 28 by Sara Hudson White in Hanover Presbyterian Church, Wilmington, Del., assisted by the choir.

A special service of sixteenth century music was given in Goodhart Hall, Bryn Mawr, by Ernest Willoughby.

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who directed and also played a recital of works by Bach, Corelli, Zipoli, Couperin and Purcell.

Nathaniel E. Watson, organist of St. James', Olney, gave a concert in the church Nov. 21, assisted by the quartet and Helen C. Wentz, who with Mr. Watson played a two-piano duet.

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St. Paul's Cathedral**

By HELEN G. TOWNSEND

Buffalo, N. Y., Nov. 20.—On Oct. 29, the Sunday before All Saints' Day, the monthly musical service at St. Paul's Cathedral by the cathedral choir under the direction of DeWitt C. Garretson, organist and choirmaster, was "a musical service of commemoration for the departed." The Scriptural continuity, written by Mr. Garretson and read by the Rev. Charles A. Jessup, rector emeritus of St. Paul's, prepared the way for each anthem sung. Mr. Garretson was assisted by Mildred Laube Knapp, harpist; Margaret Adsit Barrell, contralto; Dorothy Curry, soprano, and Gustave Hurst, baritone. The program was as follows: "Whoso Dwelleth," Martin; "Eye Hath Not Seen," Gaul; "Happy and Blest Are They," Mendelssohn; "Marche Funèbre et Chant Seraphique" (harp and organ), Guilmant; "O Country Bright and Fair," Parker; "Souls of the Righteous," Noble; "These Are They," Gaul; "In Paradisum" (harp and organ), Dubois; "List, the Cherubic Host," Gaul; "People Victorious," Parker; "Grant Them Rest," Verdi.

The following Sunday at St. Paul's there was a memorial service for the Right Rev. Charles Henry Brent, bishop of the Philippines, fourth bishop of western New York and senior chaplain of the expeditionary forces in the world war. Bishop Brent was also an organist and a great patron of music. At that service a tablet placed over the pulpit of the cathedral in memory of Bishop Brent and bearing the same inscription that is on his tomb in Lausanne, Switzerland, was dedicated. The music at this service was that especially loved by Bishop Brent—his favorite anthem, "How Lovely Is Thy Dwelling-place," Brahms, a Stanford Magnificat and the Vaughan Williams setting of the hymn "For All the Saints," which Bishop Brent brought to Mr. Garretson from England. The sermon was by the Rev. Remsen Brinckerhoff Ogilby, president of Trinity College, Hartford, Conn., a close friend of Bishop Brent and his biographer.

The Buffalo chapter, A. G. O., is bringing Firmin Swinnen for a recital at the Larkin Auditorium Nov. 28.

William Gomph, A. A. G. O., formerly organist of the Lafayette Presbyterian Church, has accepted the position of organist and choirmaster at the First Presbyterian Church of Binghamton, N. Y., where the Rev. Murray Shipland Howland, formerly Mr. Gomph's pastor at the Lafayette Church, is now pastor. Mr. Gomph continues his residence and teaching in Buffalo, going to Binghamton for the week-ends.

Miss M. Agatha Bennett, A. A. G. O., organist of St. Andrew's Episcopal Church, is presenting a series of half-hour organ recitals on Sunday afternoons. Among her numbers are the following: Fantasie, Tours; "Eclogue," Parker; "Abendlied," Schumann; "Propter Magnum," Pergolesi; "Sonata Pontificale," Lemmens; "Cantilene Pastorale" in B minor, Guilmant.

The Reformation Day union service of the Evangelical and Reformed churches of Buffalo was held at the Buffalo Consistory Sunday, Nov. 5. Miss Erma Meyers presided at the organ, Miss Minnie Schultz at the piano and the massed choirs were directed by Quinton Renner. Miss Meyers

Elliot Baldwin Hunt



ELLIOT BALDWIN HUNT, organist and choir director of Asbury Methodist Church, Tarrytown, N. Y., gave his first organ recital for the season Sunday evening, Oct. 22. For the past two years Mr. Hunt has given monthly recitals at the church and he continues this year in response to the request of large and enthusiastic audiences. In these Sunday evening recitals Mr. Hunt has played over seventy-five different numbers. The program for Oct. 22 was as follows: Prelude in C minor, Chopin; Caprice, Charles Wakefield Cadman; Londonderry Air ("Farewell to Cucullain"), arranged by Coleman; "Now Let Us Sing with Joy," Bach; "A Southern Fantasy," Ernest F. Hawke,

gave a twenty-minute organ recital before the service, playing: Prelude, Op. 29, No. 1, Pierne; "Harmonies du Soir," Karg-Elert; Fantasie ("Eins Feste Burg"), Fink. The organ numbers for the offertory and the postlude were: "A Sylvan Idyll," Nevin, and "Grosse Festiansie," Boslet.

PLAYS PALESTINE PROGRAM

R. Deane Shure Presents Twelve Compositions Here First.

R. Deane Shure, the Washington composer and organist, who, as previously made known in THE DIAPASON, has been invited to give a recital Aug. 19 in Jerusalem, on the new Austin organ at the Y. M. C. A., is playing his program of twelve compositions based on Scriptural references, and entitled "Through Palestine," in a number of American cities. The performance is unusual in that preceding each of the compositions on the program the minister reads the quotations which are Mr. Shure's themes. Thus far Mr. Shure has been engaged for recitals at the University of North Carolina, at Southern Seminary, at Annapolis, at Vinton, Va., Harrisburg, Pa., Staunton, Va., Charlottesville, Va., and Front Royal, Va.

Following is the program with the Scriptural references which the minister reads:

"Shadow Mountain"—Psalm 80:10: "The mountains were covered with the shadow of it and the boughs thereof were like cedar of Lebanon."

"Cloud on Sinai"—Exodus 34:4, 5: "And Moses went up unto Sinai, carrying two tablets of stone. And the Lord descended in the cloud and proclaimed the name of Jehovah."

"Kidron, Brook of Sorrow"—St. John 18:1: "Jesus passed over the brook Kidron (of the Cedars) at midnight, into Gethse-

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mane with His disciples, and they were sorrowing."

"Cypress Groves of Lebanon"—Isaiah 35:2: "It shall blossom abundantly and rejoice with joy and singing. The glory of Lebanon shall be given unto it."

"Voice of the Descending Dove"—St. Mark 1:10: "And straightway coming up out of the water He saw the heavens opened and the spirit like a dove descending upon Him, saying: 'This is my beloved son, in whom I am well pleased!'"

"Assyrian Shepherd"—Isaiah 40:11: "He shall feed His flock like a shepherd."

"Willow Whisper"—Psalm 18:10: "And He did fly upon the wings of the wind."

"Wilderness March"—Exodus 13:21: "And the Lord went before them in the wilderness."

"By the Pool of Bethesda"—St. John 5:4: "For an angel went down at a certain season of the year into the pool of Bethesda and troubled the waters. Whosoever then first stepped in was made whole."

"By the Sea of Galilee"—Mark 4:39: "And He arose and rebuked the wind and said unto the sea: 'Peace, be still,' and the wind ceased and there was a great calm."

"Mount Hermon" (Transfiguration)—Matthew 17:2: "And He was transfigured before them and His face did shine as the sun and His raiment was white as light."

"In the Garden of Gethsemane"—Matthew 26:40: "And He cometh unto His disciples and findeth them asleep, and saith unto Peter: 'Could ye not watch with Me one brief hour?'"

SPECIAL SERVICES IN BOSTON

By MARION LOUISE CHAPIN

Boston, Mass., Nov. 18.—Vesper services and organ recitals are appearing above the horizon once more. Dr. Carl McKinley of the Old South Church, Boston, directed his chorus choir in "Hymn of Praise" by Mendelssohn, and Albert Snow of Emmanuel Church gave a program consisting entirely of American compositions. We note among the composers the names of such outstanding writers as Chadwick, Foote, McKinley, Clokey and Sowerby.

Miss Edith Lang gave her second annual sunset organ recital at the famous "Old Ship Church," Hingham, Sunday afternoon, Nov. 12. As usual a large crowd was attracted to this historic church, the interior of which is remarkably beautiful at dusk with its many electric candles and old ship lanterns. Miss Lang is one of the foremost women organists in the East and is commencing her fifth season as official organist for the Boston City Club. Her program was as follows: "Praeludium," Bach; Sarabande and Gigue in E minor, Handel; "Negro Lament," David W. Guion; "Within a Chinese Garden," Stoughton; "Eleva-

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tion, Edith Lang; Toccata on a Gregorian Theme, Edward Shippen Barnes; Concert Overture in A major, Maitland.

On Sunday, Nov. 5, Raymond Floyd, organist and choirmaster of the First Baptist Church, Newton Center, gave a "Sunday hour of organ music." Some of the outstanding numbers were: "Chorale in B minor, Franck; "Lied des Chrysanthemes," Bonnet; "Bells Through the Trees," Edmundson; "Sonata Eroica," Jongen; "Melodia Appassionato" (MS.), Truette. The last-named is an unpublished work composed for and first played at the fiftieth anniversary recital in Eliot Church, Newton, March 4, 1931.

Hastings Dedicates Kilgen Organ.

At a formal opening of the Kilgen organ in the First Presbyterian Church, Santa Paula, Cal., Nov. 8, as a part of the week's dedication services of the new church, Dr. Ray Hastings played an interesting program to a capacity attendance. Dr. Hastings responded to three encores. The organ is a two-manual with fourteen sets of pipes, controlled by seventeen stops. Miss Lucy Shively is the organist of the church, which has a paid quartet under the direction of Mrs. Paul McClain. Dr. Hastings' program included: March, "Commemoration," Petrali; Cathedral Prelude and Fugue, Bach; Largo from "Xerxes," Handel; "O Star of Eve," from "Tannhäuser," Wagner; Humoreske, "Just for Fun," Ray Hastings; "Paean of Victory," Ray Hastings; Symphonic Prelude, "It Fortifies My Soul," Ross Hastings.

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By DR. HERBERT SANDERS, F. R. C. O.

"What can I do, a lame old man, but sing hymns to God? If I were a nightingale, I would do a nightingale's part; if I were a swan, I would do as a swan. But now I am a rational creature and I ought to praise God. This is my work; I do it, nor will I desert my post as long as I am allowed to keep it; and I exhort you to join in this same song." —*Epictetus the Slave*.

At the recent convention of the Canadian College of Organists a lecture on "Hymns and Hymn Singing" was given by the Rev. Dr. Alexander MacMillan in the convocation hall of Toronto University. The illustrations were sung by the congregation, conducted by Dr. Healey Willan, to organ accompaniments by Fred Silvester.

Dr. MacMillan (the father of Dr. Ernest MacMillan, the principal of the Toronto Conservatory of Music and the chairman in music of the university), is the editor of "The Hymnary of the United Church of Canada." This hymnal is an evidence of the wide range of his scholarship, his catholicity of taste and his sensitiveness to spiritual values. He addressed himself to the task not only with authority but also with persuasiveness—qualities not often found together.

My reason for recording this meeting is not only because it was an outstanding gathering in general interest and enthusiasm, but more especially, because it was a type of meeting that could profitably be held in any center of religious activity and also because I feel that organists would enlarge the sphere of their usefulness if they would initiate such gatherings. We have in the musical profession men who are gifted enough to carry such endeavors to successful conclusions.

As organists we must all deeply feel the need of good congregational singing. Few churches have it, and it must be admitted that in churches where the singing is hearty it is usually unintelligent—that is, the weakest words and the commonest tune are usually delivered with the greatest unction. Our aim, and it is not impossible of attainment, must be to get our congregations to sing really good hymns joyously. The A. G. O. and the N. A. O. have the material, influence and energy to put a country-wide scheme over in a big way—in a way that would be instrumental in creating a revival of hymn singing in America. It can be safely prophesied that the reaction to a revival of hymn singing would be a resurgence of spiritual life.

In his opening remarks Dr. MacMillan commanded for consideration certain trenchant words of Dr. Percy Dearmer, canon of Westminster and professor of ecclesiastical art in King's College, London, eminent as a liturgiologist and hymnologist, in the chapter on music in his book, "The Art of Public Worship":

The art of congregational singing is a noble one—stirring in its massive aspect, and interesting to practice.

The choir, if it exists, will work merely to support the congregation.

The organ exists in the ordinary church merely to support the congregation; and if its teeth could be drawn by some magician some musical folk would be very much pleased.

On this occasion the large congregation had copies of the words and music to be sung. The tunes were: "Adore Te," "Lasst uns erfreuen," "Schmücke Dich," French ("Dundee"), "Psalm 42," "Christe Sanctorum," "Richmond," "Lobe den Herren," and "Jerusalem." Faux-bourdons to some of these tunes (by Dr. Willan) were sung with uplifting effect.

The congregational singing of "Adore Te," with its reverential appeal, convinced me that if we could get a few plainsong melodies well sung in our Protestant churches our musical services would be greatly enriched. I was late in getting to the meeting, so that when I reached the convocation hall "Adore Te" was being sung. I was spellbound with its sublimity. This compelling melody (how ordinary it looks on paper!) was used to a thir-

teenth century tune ascribed to Thomas a Kempis, but on this occasion it was sung to John Ellerton's hymn "Saviour, again to Thy dear name we raise, with one accord our parting hymn of praise."

Let it be stoutly affirmed—for it is of vital importance—if plainsong is introduced successfully it must be sung with great reverence. The tempo must exhibit reasonable deliberation and the mood of mysticism must permeate the rendering.

A feature of Dr. MacMillan's lecture was his verbal economy and it seems to me that an essential of any enterprise of this nature must be the minimum participation by the directors and the maximum participation by the congregation. Let me give as an illustration matter relevant to the German Reformation as presented by the lecturer:

Martin Luther addressed himself with characteristic vigor to the task of restoring song to the people. Not that he was prejudiced against the pre-Reformation music, for we know that he retained much of it in the ordering of Reformation services. But as he was concerned for the people he set about preparing hymns in the vernacular and in meter. He created tunes or derived them from any source, affirming that there was no reason why the devil should have all the good music. His own great chorale "Ein' Feste Burg" is believed to be an arrangement of strains from the old church music and the reverent Passion Chorale is believed to be adapted from a love song.

The three examples to be given are three representative types showing how the Lutheran influence expressed itself.

"Lobe den Herren."—The author of the hymn "Praise to the Lord, the Almighty" was Joachim Neander (1650-1680). He was not only a poet, but also a musician, as witness the tune set to "God Reveals His Presence" and the tune "Unser Herrscher" or "Neander." Neander was a great admirer of the tune now to be sung, and composed this splendid hymn (largely out of parts of the 103rd and 150th Psalms) in order that it might be sung to this tune. This is therefore the original and long-established association of words and music. Certain verses will be sung in faux-bourdon—that is with the melody in the tenor (the usual way of singing at and for some time after the Reformation).

"Lasst uns erfreuen."—This splendid tune, which is coming into use in Canada more and more, originally appeared as the music of an Easter hymn beginning "Lasst uns erfreuen" in a church songbook, Cologne, 1623. The words are Isaac Watts' version of the 136th Psalm. "Schmücke Dich."—The composer of this truly great chorale was Johann Cruger (1598-1662). We associate his name with other chorales, notably "Nun Danket" ("Now Thank We All Our God"). The author of the hymn, Johann Franck (1618-1677) was as distinguished as a hymnist as Cruger was as a composer. The hymn which provided the words to Sebastian Bach for the cantata "Jesus, Priceless Treasure" was by him. "Deck Thyself" and this chorale are sung constantly at communion services in Germany.

Chorales were brought to sublime heights by Bach. What Palestrina was to the Church of Rome Bach was to the Reformation.

The gathering closed with "Jerusalem" and the congregation sang it with thrilling effect. If we, at times, are disappointed with our congregational singing and find our congregations can sing (as so many congregations now do) let us remember this a few years ago would have been considered impossible. The conclusion will change our pessimism into optimism.

"William Blake," said the lecturer, "was one of England's poets to whose quality and intellectual product only tardy recognition came. What concerns us is his dream of a purified and ennobled life in England here and now. Blake was an ardent apostle of liberty, he dreamed and sang of a New Jerusalem from which misery in all forms should be banished, the creative impulse toward it being derived from Jesus Christ. In this spirit and in the passion for it he wrote 'Jerusalem.' This splendid outburst found its noblest musical expression in the music of Sir Hubert Parry. This evening with hymns and music may well conclude with this, not only as an example of modern English music but also of the hymn and hymn-tune brought to their high places."

I should like to say much more of this signal success of the event, but I am afraid I have already encroached on the valuable space of THE DIAPASON. I trust, however, I have given enough

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Los Angeles News:
New Guild Chapter
Formed in Pasadena

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov 16.—Under the leadership of Percy Shaul Hallett, organist and choirmaster of All Saints' Church in Pasadena, a sub-chapter of the Guild has been formed with headquarters in that city. This is a step forward and will prove of help to the many organists in the San Fernando valley and the foothill cities who find it impossible to make the long journey to Los Angeles every month. I shall be surprised if there is not a membership of fifty before this time next year. The meetings of the new chapter will not conflict with the Los Angeles meetings and the friendly and cordial feelings the Southern California chapter has for its offspring will enable those of us who wish to do so to attend both meetings.

An excellent meeting of the Southern California chapter was held in the First Baptist Church of Pasadena Nov. 6 and there was a fine attendance at both the meeting and the public recital which followed. Clarence Mader, the dean, was in the chair, having returned from an extended trip East the preceding week.

For the first time that I can remember the recital lasted exactly one hour. This in itself was partly responsible for the success of the evening. At the same time the recitalists can be congratulated on some excellent playing. Raymond Hill of St. James' Church, South Pasadena, played numbers by Converse, Wagner, De Falla and Mulet, the Toccata of the last being one of the high lights of the program. Alexander Schreiner, the other recitalist, again demonstrated the value of American organ music by playing six pieces by southern California composers—Richard Keys Biggs charming "Sunset Meditation," Groton's "Afterglow," Diggle's Passacaglia and Fugue in D minor, Clokey's "Jagged Peaks in the Starlight," which proved most effective, Mr. Schreiner's delightful Scherzetto and Frank Colby's brilliant Toccata in F, a piece that certainly deserves to be printed. Without doubt all of the pieces appealed to the audience.

Marcel Dupré gave some five recitals in southern California—Pasadena, Los Angeles, Westwood, San Diego and Redlands. All of them were splendidly attended and, as always, Mr. Dupré gave keen enjoyment to his many admirers.

Dudley Warner Fitch celebrated his tenth anniversary at St. Paul's Cathedral during the past month and his many friends congratulated him on the achievement. The event was celebrated with a festival service, a choir dinner and a recital by Mr. Fitch. St. Paul's Cathedral is to be congratulated on its organist and choirmaster and we shall look forward to celebrating his twentieth anniversary a decade hence.

One of the more important church events of the past month was the performance of "Elijah" under the direction of John Smallman at the First Congregational Church Sunday, Oct. 29. On the same day the choir of St. John's sang Schubert's "Miriam's Song of Triumph." This is the first time I have given this work at St. John's and I recommend it to choirmasters who are looking for something different. On Nov. 5 Mr. Hallett gave Maunder's "Song of Thanksgiving" at All Saints', Pasadena.

A small Estey organ has been installed in the Episcopal Church at Whittier and the opening recital was given by your correspondent Nov. 12. The instrument sounds wonderfully well and the revoicing has made a real church organ of what was once a theater organ.

Alexander Schreiner's little son has a brother. He arrived in November and says he is not afraid of the big bad wolf.

Richard Keys Biggs gave a fine re-

Frank H. Mather, Jr.



FRANK HUBERT MATHER, JR., who is only 11 years old, promises to be an able church musician, following in the footsteps of his father. The young man, who is a son of Frank H. Mather, L. R. A. M., A. R. C. M., organist and choirmaster of St. Paul's Episcopal Church at Paterson, N. J., holds a scholarship at St. Thomas' Choir School, New York, directed by Dr. T. Tertius Noble. Frank recently played in his father's church with great acceptability.

cial at his church early in the month and it made us wish that we could hear this stunning Casavant organ more often. It is pleasing to know that the English firm of Cary & Co. has accepted a mass by Mr. Biggs for early publication.

Dickinsons Install Charles Black.
 Drs. Clarence and Helen A. Dickinson took part in the service of installation of Charles Black as minister of music of the First Presbyterian Church of Passaic, N. J., on a recent Sunday evening. Dr. Dickinson played the prelude and offertory and delivered the "charge" to the minister of music. Mrs. Dickinson delivered an address, which was substituted for the sermon, on "Music and Beauty in Worship." At the close of the service Charles Black played a recital which comprised the Toccata and Fugue in D minor, Bach; Sarabande, Corelli; Reverie, Dickinson, and Variations in E minor, Bonnet.

Harrison M. Wild Club to Meet.
 The Harrison M. Wild Club, consisting of former pupils of the late Mr. Wild, will hold a meeting at the Cordon Club, Fine Arts building, Chicago, at 12:30 Tuesday, Dec. 12. This will be the fourth meeting of the new organization. All persons who at any time studied organ under Mr. Wild are urged to make the fact known to the secretary, Miss Alice R. Deal, 434 North Menard avenue, Chicago.

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St. Louis Organists Heard at Federation of Music Clubs Meet

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Nov. 18.—The National Federation of Music Clubs held its annual board meeting in St. Louis Oct. 22 to 26. It was featured at its opening by organ recitals by Daniel R. Philippi and Mrs. Doyne C. Neal at Christ Church Cathedral. Walter Wissmar of Holy Cross Lutheran Church brought his choir and gave some beautiful renditions of chorales by Bach and Christiansen. The church music forum dominated the third day's session, at which several organ numbers were played by C. Albert Scholm.

The choir of St. Peter's Episcopal Church, directed by G. Calvin Ringgenberg, on the evening of Nov. 5 sang Gaul's "Holy City." Mr. Ringgenberg has also begun his monthly afternoon organ recitals at Washington University.

Sunday, Nov. 12, saw about 15,000 persons at the arena commemorating the 450th anniversary of the birth of Martin Luther. A chorus of 650 adult voices, with 2,500 children from the thirty-one Lutheran churches of St. Louis, led in the singing of two of Luther's hymns, "A Mighty Fortress" and "Hark, the Voice of Jesus Crying."

On the same afternoon, at Cathedral Hall, the Catholic Guild of Organists held its monthly meeting with 250 persons present. The meeting dealt largely with the necessity for providing better music in the services of the church, popular "sugary" numbers receiving specific condemnation as unfit for any service. The treasurer reported 143 paid members and several new members were received. The officers of last year were re-elected, with George Deibels, organist of the cathedral, as president. An interesting program of early church music was rendered by the St. Anthony's choristers, a choir of some sixty men and boys under the able direction of the director and organist, A. Hauser. The numbers, all sung *a cappella*, included compositions by Vittoria, Palestrina, de Lassus, Suriano, Haller and Beltjens.

And now comes the Evangelical Organists' Guild, an organization of organists of the Evangelical churches of the metropolitan area of St. Louis, for the purpose of raising the standard of church music in its churches and promoting the welfare—individually and collectively—of the organists, to the end that the ministry of music may receive better recognition. The officers elected for the year are: Edward A. Grossmann, president; Hugo Hagen, vice-president; Miss E. Weinrich, secretary, and Arthur Gerecke, treasurer. This guild will meet every three months and in addition to various programs will arrange the annual program for the Evangelical Day celebration. At the meeting on Sunday, Nov. 12, the members were addressed by G. Calvin Ringgenberg, organist of St. Peter's Episcopal Church, on "Congregational Singing and Hymn Accompaniment."

Edgar L. McFadden, organist and choir director of Centenary Methodist Church, resumed his pre-service Sunday evening organ recitals Sunday, Nov. 12, at 7:40 o'clock.

Theodore Deibels, president of the recently organized Catholic Guild of Organists in St. Louis, gave the first of a series of Sunday afternoon recitals in the new cathedral Nov. 5.

The municipal auditorium now approaching completion will have an organ provided there is enough money left to buy one. Fortunately the chambers have been built according to plans approved by a committee fully informed.

Herbert Fenton, organist of Westminster Presbyterian Church, was heard in a recital for the A. G. O. on the evening of Oct. 30.

Haydn's "Creation" was sung by the

choir of Grace Methodist Church Oct. 29, after which two of the principal soloists were married by the pastor of the church.

Tilton Gives Musical Services.

George I. Tilton, organist of the Third Presbyterian Church of Trenton, N. J., has inaugurated a series of recitals or musical services built around the Christian year, as set out in the new Presbyterian Hymnal. The series will be descriptive of the following days and seasons: All Saints' Day, Advent, Christmas and the Epiphany, Lent and Holy Week, Easter, the Ascension, Pentecost and Trinity Sunday. All Saints' Day is not found in the list noted under "The Christian Year," but is noted in the topical index. Trinity Sunday is not listed at all, but will be included in the final recital, which will embrace Ascension Day, Pentecost and Trinity Sunday. The recital for All Saints' Day was given on Sunday afternoon, Nov. 5, the program being as follows: Fantasia in G minor, Bach; "Jesu, dulcis Memoria," Kreckel; "At Eventide It Shall Be Light" (trio for female voices), Gaul; Prelude and Fugue in C minor, Edward A. Mueller; hymn, "For All the Saints," Barnby; "In Paradisum," Dubois; Finale from "Ave Maris Stella," Dupré; contralto solo, "Litany for All Souls," Schubert. The recitals will be given the first Sunday afternoon of each month.

Indianapolis Conservatory Buys Kilgen.

The Arthur Jordan Conservatory of Music at Indianapolis, Max Krone director, has purchased a Kilgen organ for its recital hall. The school, an affiliate of Butler University, for many years was known as the Metropolitan School of Music, and in 1929 was purchased by Mr. Jordan and placed under the direction of the Arthur Jordan Foundation, set up for charitable and philanthropic purposes. The organ will be installed in chambers provided by the purchaser and will be played from a three-manual console of the draw-knob type. Preparation is made for twelve additions to be made later, two each in the great, swell and pedal and six in the choir. Donald C. Gilley is at the head of the organ department of the conservatory and states that the organ will be used not only for teaching and practice purposes, but also for recital work.

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First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 85 pipes.
Claribel Flute, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Principal, 4 ft., 73 notes.
Harmonic Flute, 4 ft., 73 notes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Harp, 61 notes.
Chimes, 21 bells.
Tremolo.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 notes.
Fugara, 4 ft., 73 notes.
Lieblich Flöte, 4 ft., 73 notes.
Nazard, 2½ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Cornet, 4 ranks, 244 pipes.
Waldhorn, 16 ft., 85 pipes.

Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

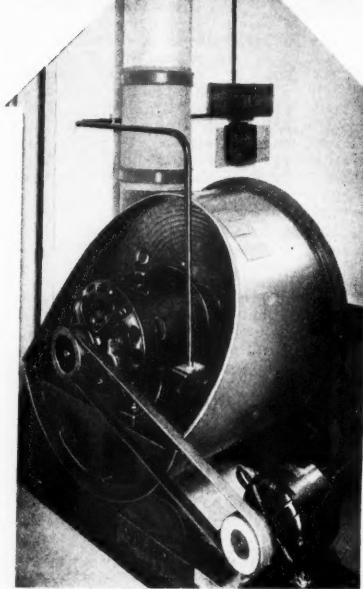
CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Flûte d'Amour, 4 ft., 73 pipes.
Dolect, 4 ft., 73 notes.
Dolce Nazard, 2½ ft., 61 notes.
Dolectina, 2 ft., 61 notes.
Larigot, 1½ ft., 61 notes.
Tromba, 8 ft., 73 notes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 bars.
Chimes, 21 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Double Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Dolce Flute, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Dolce Flute, 5½ ft., 32 notes.
Fifteenth, 4 ft., 32 notes.
Waldhorn, 16 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Chimes, 21 notes.

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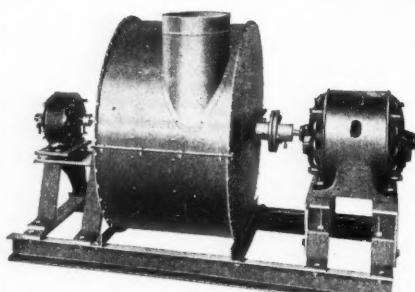
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Audience at Capital Listens to Maitland in Splendid Recital

By MABEL R. FROST

Washington, D. C., Nov. 17.—A fine audience, including many friends and admirers of Dr. Rollo Maitland, was present to greet him on the occasion of his recital at St. Alban's Church Nov. 14. It was indeed a rare opportunity, for Dr. Maitland had not played here for several years. He was presented by the choir of St. Alban's, Walter H. Nash, organist and choirmaster. The entire make-up of the program was happy, reflecting the spirit and joy of this great artist, none of the numbers, however, being more effective than the improvisation built on two themes contributed by Washington musicians, with which he closed the program. This was in two-part form, the first theme being of the quiet type in the minor, and the second an "Allegro Giocoso." Unique and delightful also was the composition of Dr. Maitland which immediately preceded it. A young Washington composer was represented on the program—Gene Stewart—and was paid a beautiful tribute by Dr. Maitland in the program notes. The whole program, of course, was done with that tonal beauty and fidelity and impeccable technique which is Dr. Maitland's, and was as follows: Allegro from Symphony 6, Widor; Nocturne, Stewart; Fugue in D major, Bach; "Carillon," Sowerby; Chorale No. 3, in A minor, Franck; "Dreams," Wagner; Allegretto, Parker; Scherzo-Caprice, Maitland, and Improvisation.

All Protestant denominations in Washington joined the Lutheran churches of the city in celebrating the 450th anniversary of the birth of Martin Luther Nov. 10, with the Rev. Paul E. Scherer of Holy Trinity Church, New York, and Dr. Hans Luther, German ambassador and a collateral descendant of Martin Luther, as the speakers. The combined choirs of all Washington Lutheran churches, directed by John Monroe, and the Washington Orchestral Society, participated, the procession at the opening services being led by the massed choirs.

Christopher S. Tenley, dean of the D. C. chapter, A. G. O., will direct the program for a twilight musical at Sacred Heart School Dec. 3, as announced by Mrs. Lewis A. Payne, acting governor of the D. C. chapter, International Federation of Catholic Alumnae.

The choir of the National City Christian Church gave its monthly musical service Nov. 5, assisted by Mr. and Mrs. Floyd Jennings, with William Fletcher Smith, the new organist, at the organ.

T. Guy Lucas, organist and choir-master at St. John's Church, announces the 1933-34 series of organ recitals on the last Monday evening of every month. There will be a guest soloist at each recital. The programs will be made up largely of request numbers.

Richard Tuttle Bell played an organ recital at Christ Church, Georgetown, Oct. 29, assisted by Josephine Robey, contralto. This was the opening of the second series of monthly recitals.

Selections from the Christmas Oratorio of Bach are being rehearsed by Louis A. Potter, conductor of the Washington Choral Society, for presentation during the Christmas season.

Miss Edith B. Athey was guest organist at chapel services at the American University Oct. 26.

"Rondo alla Campanella," for organ, by Dr. Sigrid Karg-Erlert, and dedicated to Charlotte Klein, organist and director at St. Margaret's Church, has been published. Miss Klein played it at the morning service Oct. 29.

An event of major importance was the dedication of the new Latter Day Saints (Mormon) Church Nov. 5, attended by dignitaries of the church from Salt Lake City and other points. The building itself is a gem of beauty, the exterior being of birdseye marble,

quarried at the summit of a mountain 9,000 feet high, in southern Utah. The edifice is the only one in the world built of this material. Musical features of the services were under the direction of Edward P. Kimball of the Salt Lake City Tabernacle, who is now holding the multiple office of organist, musical director, general manager of the property and supervisor of the information office. Already Mr. Kimball has a choir of sixty and a waiting list. He gives daily recitals at 7 p. m.

MISS SACKETT IN CHARGE

Junior Westminster Choir School Opened at Princeton, N. J.

Dr. J. Finley Williamson of the Westminster Choir School announces the founding this fall of the Junior Westminster Choir School of Princeton, with Miss Edith Elgar Sackett as its director. The Princeton school has been planned with the help of Miss Elizabeth Van Fleet Vosselier, who thirty-eight years ago founded the Flemington, N. J., Children's Choir School and achieved eminence in this work.

Miss Sackett, an associate of the American Guild of Organists, has completed three summer sessions at New York University, one at the Flemington Choir School and three under the direction of Dr. Williamson. Miss Sackett has held the following responsible positions: Organist and director, West Side Presbyterian Church, Englewood, N. J., nine years; director of organ and theory departments, Mount Allison Ladies' College, Sackville, N. B., two years; director of organ and theory departments, Bessie Tift College, Forsyth, Ga., two years, and organist and director, Fort George Presbyterian Church, New York City, six years.

J. C. Beebe Plays Recital No. 200.

Joseph C. Beebe gave his 200th recital on the large organ at the South Congregational Church of New Britain, Conn., on the evening of Nov. 12 and marked the occasion with a Bach program. His offerings consisted of the following: Fugue in E flat major ("St. Ann"); Chorale Preludes, "Lord Jesus Christ, Be Present Now" and "Our Father, Thou in Heaven Above"; Adagio, Third Trio-Sonata; Chorale Preludes, "We All Believe in One True God" and "Now Thank We All Our God"; Fantasia and Fugue in G minor. Mr. Beebe also played a Bach program in a recital on the evening of Nov. 5 at the Methodist Church of Middletown, Conn.

Talks by Kenneth W. Smith.

Kenneth Walldorf Smith, head of the department of sacred music at the Detroit Conservatory of Music, is busy filling speaking engagements in Detroit and in the state. His out-of-town en-

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